

TALKING MACHINE REVIEW

INTERNATIONAL

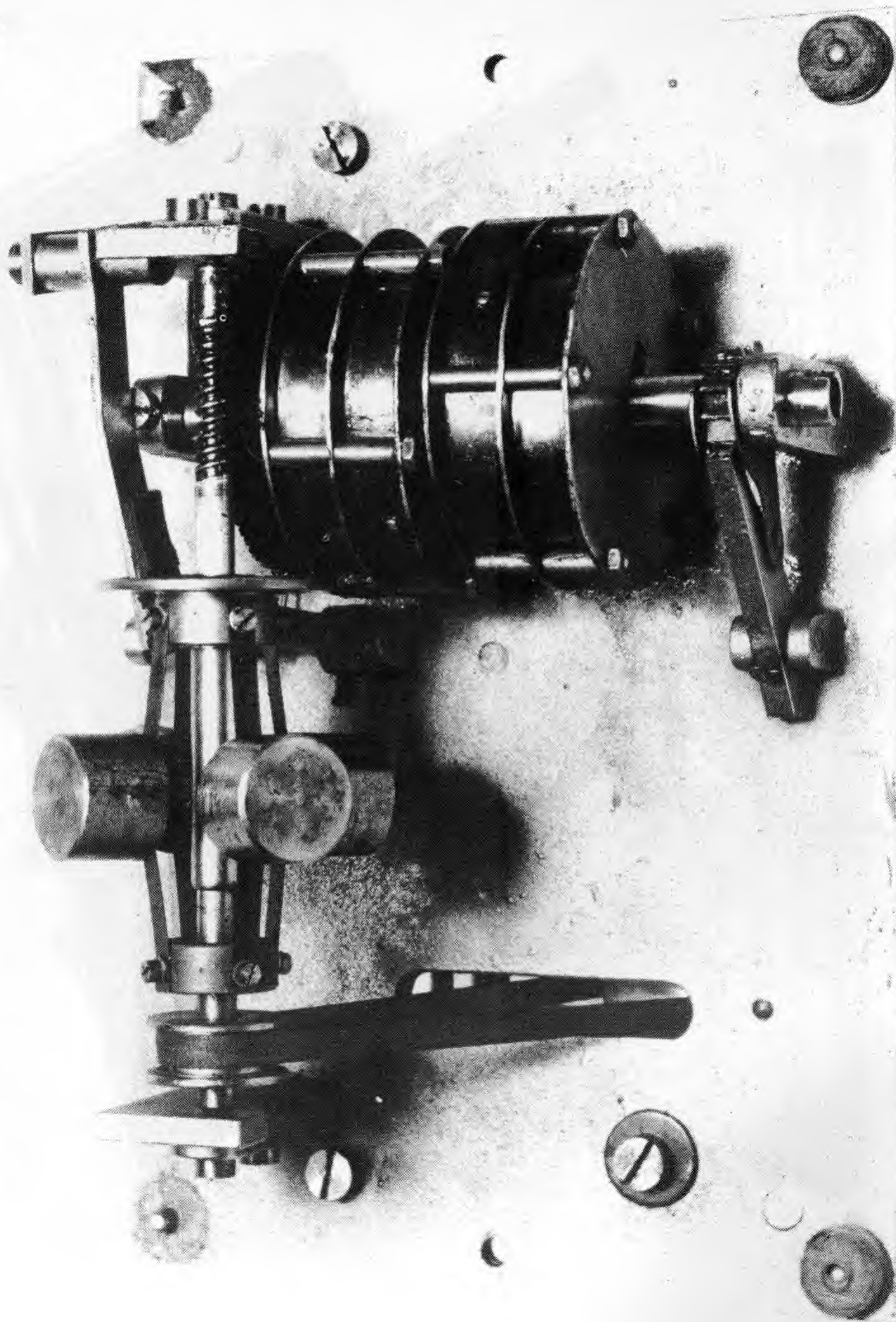
No. 35 AUGUST 1975



ADLER VICTORIA 105







The simple motor of the Adler Victoria 105

ADLER 'Victoria 105'

409
D. M. Field

The Adler phonograph Company catalogue of 1905/06 was featured in the April, 1974 issue of the Talking Machine Review International, the front cover of which illustrated the Victoria 105. This German machine has a number of unusual features which may be of interest to collectors and are shown in the photographs.

Firstly, the motor could hardly be more simple, being merely an open spring gear case driving an endless worm gear to which the governor and drive pulley are attached. The motor arrangement is obviously very similar to a conventional gramophone motor and would, one imagines, show a considerable saving in production cost over the more usual phonograph motor design employing a complicated gear train.

The spring arrangement employs four fairly light springs about half-inch wide so mounted to give (in theory at least) a long playing time. In the event the springs are perhaps a little too weak and will not be completely unwound before the machine stops. Nevertheless, since the springs are arranged to act in series rather than in parallel, it must be assumed that the aim was to play two or three cylinders at one winding.

The second unusual feature is that the relation between mandrel and feed screw speed is not controlled by gearing as is usual in most contemporary machines of the period other than the Puck type. Instead two pulleys with projecting teeth are provided rather like shallow chain like sprockets around which a perforated belt is fitted. Thus the correct relationship between mandrel and feed screw is achieved without expense of gearing. However the arrangement is temperamental and belt stretch must have been a problem.

Finally there does not appear to be any automatic lift arrangement for the reproducer. Rotating the knurled screw on the horn and reproducer support assembly engages and disengages the half nut to and from the feed screw, but does not lift the reproducer. Thus the reproducer must be held clear when removing or fitting a cylinder or when returning the arm to the start position. No parts appear to be missing from the machine in the photograph, but perhaps someone can throw light on this point.

The absence of gearing makes this a very quiet running machine, and, providing the perforated belt is in good condition, can give good acoustical results. In common with other machines of German make in the early 1900's no manufacturer's name appears anywhere on the mechanism or case. The elegant plate is that of a well-known supplier from Glasgow whose name may be found on Edison, Columbia and various makes of the period.

(Editor's note= In Germany at this time, perhaps more than in any other country, were many manufacturers making gramophones and phonographs which were sold to wholesalers or retailers, the actual manufacturers themselves never engaging in the latter side of the business, remaining bulk-suppliers. Similarly, there were others who were bulk-suppliers of tonearms, springs, soundboxes or decorations only to others who incorporated the parts into their own finished products. We have never felt completely certain that the Adler Company actually manufactured all of the models it sold. Having now seen the motor of Mr. Field's phonograph, we wonder if it was actually made by the Carl Lindström Company which was advertising a model, which as far as one can see from a small advert, looked the same.)

Buckle, Billy Wyatt, Muir, John McCormack, ~~Geo Cooper~~ F W Gaisberg,
Russell, W M Brown, Billy Manson, Albert Lack.



The above picture, taken after a recording session at Hayes with John McCormack. The writing above the photograph is Fred Gaisberg's and was originally pencilled on the back. It said c. 1920, but it is believed to have been taken on the occasion of Count McCormack's first recording session after World War I.

Left to right are H.L. Buckle (who assisted in producing the Lumiere models), W. Wyatt, Kenneth Muir (sometime Manager of the Gramophone Company's branch in Italy), John McCormack, George Cooper, Fred Gaisberg, Mr. Russell, W.M. Brown, William Manson (who was Manager of Twin, Zonophone-Twin and British Zonophone records), and Albert Lack.

Even allowing that Mr. Gaisberg may have been standing on a step lower than the others, one notices his small stature.

Sir Edward Elgar's 'Savern Suite' was dedicated to George Bernard Shaw who sent the postcard below to the Composer just prior to hearing tests of the recording of the Suite.



Sir Edward Elgar Bart.

Marl Bank. Rainbow Hill

Worcester.

AYOT ST LAWRENCE, WELWYN, HERTS.
STATION: WHEATHAMPSTEAD, L. & N.E.R. 2 1/4 MILES.
TELEGRAMS: BERNARD SHAW, CODICOTE.
TELEPHONE: CODICOTE 18.

29th June 1932

The above address is right for the suite. Send it to Charlotte: suites to

the suite.

I have had only just had my gramophone fixed up to my wireless. My first try on it will be the staff. I am

We go to Malvern on the 24th. I am nervous with overwork.

Why not a Financial Symphony?

Allegro: Impending Disaster. Lent to mesto:

Strong Broke. Scherzo: Light Heart and

Laughing Pocket. All: con vivo: Clouds clearing.

G.B.S.

From Sir EDWARD ELGAR, Bart., O.M., K.C.V.O.,
Master of the King's Musick; Lord Chamberlain's Office,
St. James's Palace, London, S.W. 1.

- 1 JULY 1932

Marl Bank

Rainbow Hill,

WORCESTER

My dear Frederick (Barboursa)
Many thanks for sending the
of the (excellent) Voice: by
this post I return the desired
six duly (I hope fully) put together.
- I wish you would cause to
be sent to Bernard Shaw
the groups of the Severn Suite
- it is dedicated to him and
he ought to have it now: do
not destroy the enclosed p.e.
which gives the correct address
for the record: perhaps H.M.V.
could like to commission for £5,000,
for

for track & symphony - A.B.S.
 suggests: the p.c. is worth
 more than any music!

Yours
 truly
Albert Elster

Address to the
 + Mrs. Bernard Shaw.
 by Mrs. Lawrence
 - Welles
 Hart

"The Fred Gaisberg Collection" is a title invented by myself to refer to the Diaries, Photograph Albums, Letters, Papers, Autographed Photographs, leaflets, etc., etc., which belonged formerly to the late genius, Fred Gaisberg, without whom the whole recording industry in Europe would surely have been quite different and for a long time much poorer. One can conjecture many things. Perhaps the mighty EMI might never exist! I am sure that it was his wizardry that really launched the gramophone record in Europe. A man of small stature with prodigious energy and charm. Thus it is with great anticipation that I await the forthcoming biography of Fred Gaisberg by Dr. Jerrold Moore.

On the previous pages we show a card from George Bernard Shaw, who was awaiting the test pressings of "The Severn Suite" which Sir Edward Elgar had dedicated to him. He says,

"The above address is right for the suite. Send it to Charlotte: suites to the suite.

I have only just had my gramophone fixed up to my wireless. My first try on it will be Falstaff.

We go to Malvern on the 24th. I am neurotic with overwork.

Why not a Financial Symphony? Allegro: Impending Disaster. Lento mesto: Stony Broke. Scherzo: Light Heart and Empty Pocket. All^o con brio: Clouds Clearing. G.B.S. "

Sir Edward Elgar, who had formed a great friendship with Fred Gaisberg, then sent him a letter about sending the tests on to Mr. Shaw.

"My Dear Frederick (Barbarossa),

Many thanks for sending the copy of the (excellent) Voice: by this post I return the desired six duly (& joyfully) autographed.

I wish you would cause to be sent to Bernard Shaw the proofs of the Severn Suite - it is dedicated to him and he ought to have it now; do not destroy the enclosed p.c. which gives the correct address for the records: perhaps H.M.V. would like to commission (say £5,000) for such a symphony as G.B.S. suggests: the p.c. is worth more than my music!

Sincerely Yours,

Edward Elgar.

Address the Suite to Mrs Bernard Shaw, Ayot St. Lawrence, Welwyn, Herts. "

"The Voice" was the House-magazine of HMV/EMI and one assumes that Mr. Gaisberg had asked Sir Edward to autograph some. At this stage, Sir Edward was in poor health suffering from cancer and one may read in Fred Gaisberg's own book how with the help of the Post Office microphones and loudspeakers were set up in Sir Edward's bedroom so that he might assist in a rehearsal and a recording session of his music by His Master's Voice.

On the next two pages we reproduce a little leaflet which was among Fred Gaisberg's papers and which relates to Burke & Rous cylinders of which I had not previously heard. Can an American reader enlighten us? We assume that Mr. Rous could have been the person who was also known as S.H. Dudley. The handwriting is Gaisberg's. Is the S.C. Porter the famous recording artist Steve Porter? The lower piece of writing says, "Send mandrel tracing for moddling. What taper outside measure."

On pages 417 and 418 we show of the Berliner Laboratory in 1897 and on page 419 Carl Jörn at a recording session circa 1910.

(continued on page 421)

"B & R" RECORDS

Are the best wax Cylinder Records made.

The Latest Selections by the best Talent.

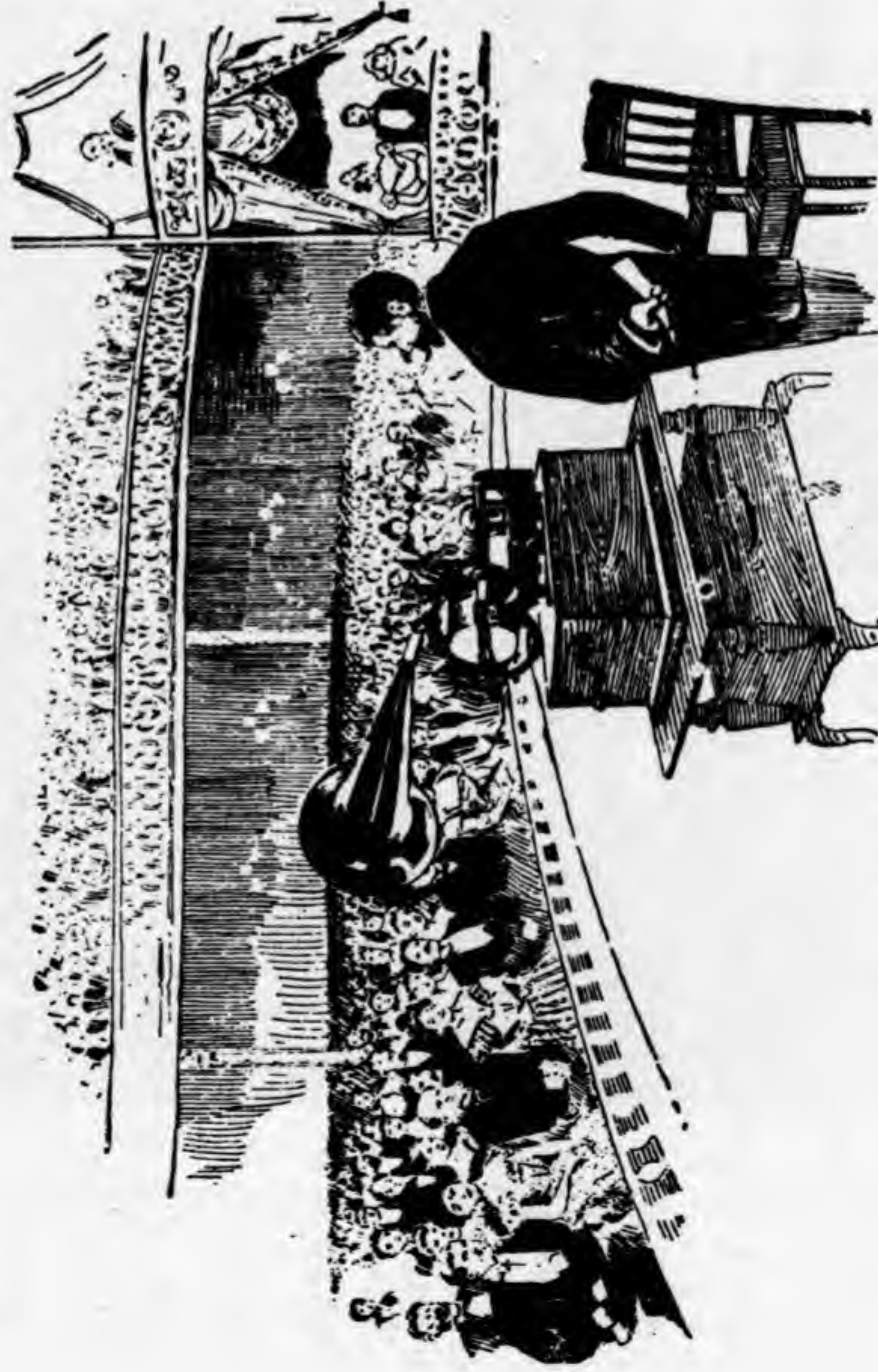
"B & R" CONCERT (large) RECORDS have

Amazing Volume and are the Loudest yet made. Price, \$1.50 each:

"B & R" STANDARD (small) RECORDS

have a Smooth Tone and Great Volume. Price, 35 cents each.

Special Records Made To Order.



BURKE & ROUS,
334 FIFTH AVE., (near 3rd st.)
BROOKLYN, N. Y.

WHOLESALE DISTRIBUTORS OF
THE TALKOPHONE AND THE
NEW UNIVERSAL ZONOPHONE
AND RECORDS

DEALERS IN
Victor Talking Machines and Records
Edison Phonographs Records and Supplies
Manufacturers of the

"B & R" RECORDS FOR THE PHONO-
GRAPH AND GRAPHOPHONE.

"B & R" RECORDS.

ALPHABETICAL LIST. BOTH CONCERT (large) AND STANDARD (SMALL) SIZES MAY BE ORDERED FROM THIS LIST. ORDER BY NUMBER NOT TITLE. IF CONCERT RECORDS ARE WANTED GIVE NUMBER AND LETTER C.

List of Talent with key note of Artists name.

JOE BROWN,	Baritone.	Bro.
ARTHUR COLLINS,	Baritone.	Col
ALBERT CAMPBELL,	Tenor.	Cam.
S. H. DUDLEY,	Baritone.	Dud.
RALPH EDWARDS,	Tenor.	Edw.
SIGNOR FRANCISCO,	Baritone.	Fra.
GEORGE J. GASKIN,	Tenor.	Gas.
WILLIAM F. HOOLEY,	Bass.	Hoo.
BYRON G. HARLAN,	Tenor.	Har.
HARRY MACDONOUGH,		Mac.
BILLY MURRAY,	Baritone.	Mur.
S. O. MYGRANT,	Coronetist	Myg.
VESS L. OSMAN,	Banjo.	Osm
STEVE PORTER,	Baritone.	Por.
H. S. WRIGHT,	Whistler.	Wri.
SHANNONS ORCHESTRA,		Orch.
23rd. REGIMENT BAND,		Band.
and other first class Talent.		

New Selections are constantly being added to the "B & R" list, Supplements Containing titles of the New Records. Send us your name and address.

No	TITLE.	VOCAL SOLOS.	Talent.
265	ALBANY.	(Coon Song)	Edw
265	A LITTLE BOY CALLED "TAPS"	(Military March Song.)	Edw
247	BACK BACK BACK TO BALTIMORE.	(Latest Coon Song Hit.)	Mur
251	COME TAKE A TRIP IN MY AIR SHIP.	(Popular Waltz Song)	Edw
266	DON'T CRY KATIE DEAR.	(Sailor Ballad.)	Edw
256	FOR MANY YEARS,	(Sentimental Ballad.)	Edw
267	GAME OF LOVE.	(Sung by Anna Held.)	Edw
250	HAVE YOU SEEN MAGGIE RILEY?	(Harry Von Tilzer's Latest Irish Waltz Song.)	Edw
260	ISN'T IT NICE TO HAVE SOME ONE TO LOVE YOU	(Waltz Song.)	Edw
268	I'VE GOT MY FINGERS CROSSED.	(Popular Waltz Song.)	Edw
227	JEWEL SONG.	(From "Faust")	Hic
248	JUST A LITTLE EVER LOVING GIRL.	(Comic Song by the Writer of "The Man Behind	Mur
257	JUST FOR THE SAKE OF SOCIETY,		Edw
249	LAY MY WEDDING DRESS AWAY,	(Beautiful Ballad with Chimes.)	Edw

- 258 MAKE A FUSS OVER ME. (Comic Coon Song.) Edw
 263 MAKE YOURSELF AT HOME. (Coon Song) Edw
 269 NANCY CLANCY. (Sung by Annie Held.) Edw
 255 SEMINOLE. (Indian Love Song.) Edw
 261 STELLA (March Song.) Edw
 246 TEASING. (Very Successful Song everybody Singing it.) Mur
 254 TELL ME THAT BEAUTIFUL STORY. (Ballad.) Edw
 252 TELL ME WITH THINE EYES. (Ballad.) Edw
 270 THERE MUST BE SOMETHING THE MATTER WITH ME (Comic Coon Song.) Edw
 253 WATERMELON AM GOOD ENOUGH FOR MINE. (Coon Song.) Edw
 271 WHEN YOU'RE BROKE. (Comic Song by the author of Bedelia.) Edw
 272 WHY DON'T THEY PLAY WITH ME. (Sentimental Childs Song.) Edw

VOCAL QUARTETS.

- 234 COON WEDDING IN GEORGIA. (Comic talking. Coon shouts and Singing.)
 231 CORNFIELD MEDLEY. (Quartet Imitation of Banjo.)
 230 FARMYARD MEDLEY. (Descriptive, imitations of chickens, dogs and cats.)
 237 MASSA'S IN THE COLD GROUND. (Bass Solo, with Quartet.)
 232 NIGHT TRIP TO BUFFALO. (Very funny, Irishman in Sleeping Car.)
 241 OLD BLACK JOE. (Beautiful old Southern Ballad.)
 243 SIDEWALKS OF NEW YORK. (Comic descriptive, with Fire engine scene.) Dud
 244 VAUDEVILLE SPECIALTY.

VOCAL DUETS.

- 236 CLOSING TIME IN A COUNTRY STORE. (Comic Talking and Singing duet.) Col & Har
 242 FIRST REHEARSAL OF THE HUSKING BEE. (Comic Talking and Singing duet.) Col & Har
 239 TWO RUBES IN A TAVERN. (Comic Talking and Singing duet.) Col & Har

INSTRUMENTAL SOLOS.

- 240 AMERICAN VALOR MARCH Mandolin.
 235 HOME SWEET HOME. Mandolin.
 245 VOLUNTEERS PATROL. Mandolin.
 262 MESSAGE OF THE VIOLET. (From "The Prince of Pilsen.)
 259 NEARER MY GOD TO THEE. Church Chimes.
 BAND AND ORCHESTRA.
 233 COULD YOU BE TRUE TO EYES OF BLUE? Orch.
 238 SUSIE ANNE. (Medley Waltz.) Orch.
 (Two Step.)

J. C. Porter
545-48th St

Brooklyn:
Tel. 522-L. Bay Ridge
Cable Portfone Brooklyn.

JUST ISSUED.

- 273 LET'S ALL GO UP TO MAUD'S, (The latest craze.) Edw
 274 DOWN IN THE SUBWAY, (The only Subway song.) Edw
 Send Your Orders to the Manufacturers,

BURKE & ROUS,

MANUFACTURERS OF B & R RECORDS.

Dealers in Talking Machines,

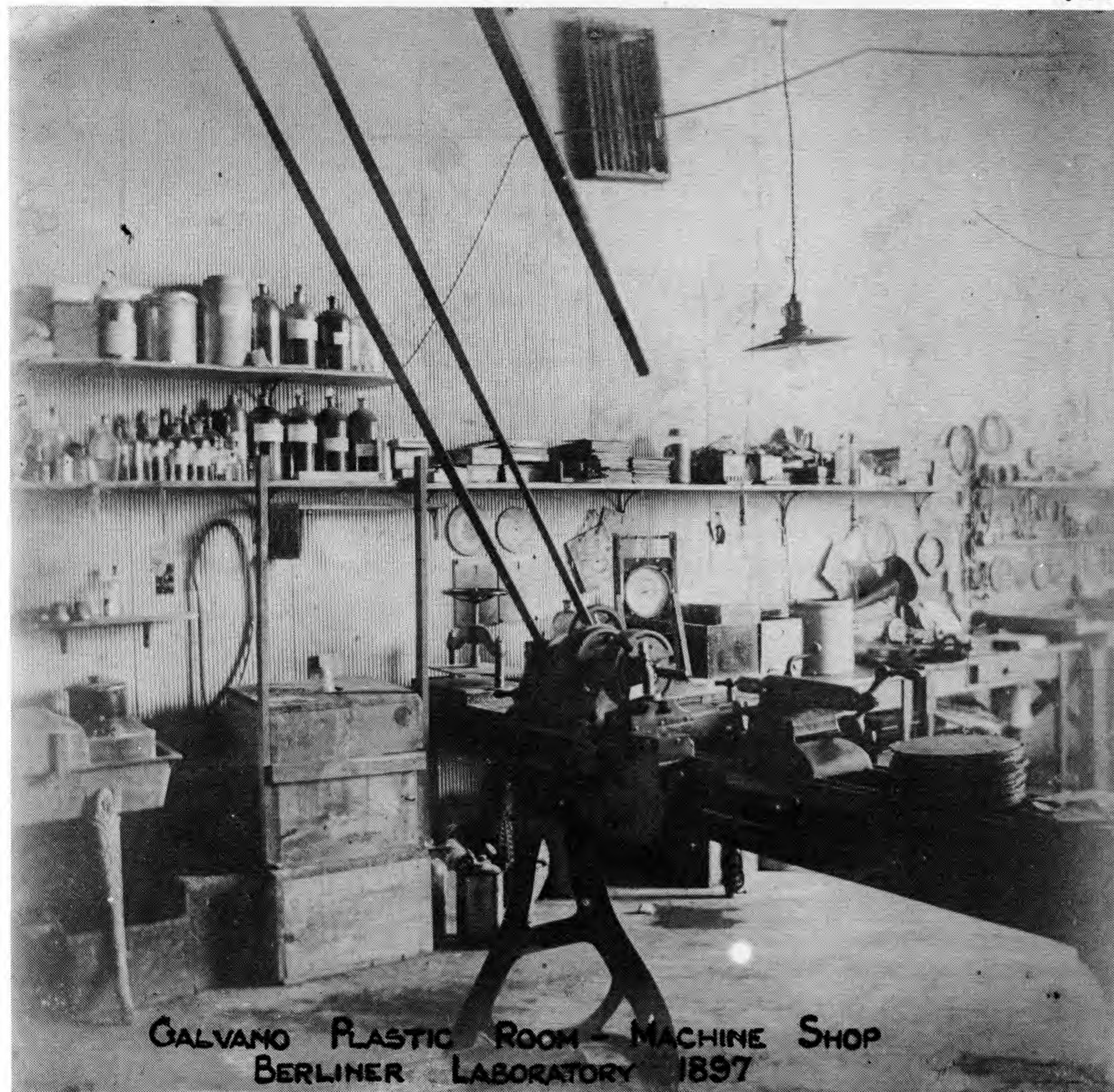
334 FIFTH AVE., (near 3rd st.)

BROOKLYN, N. Y.

Sena Mander - theatre, for
re-valling - what-lager outman

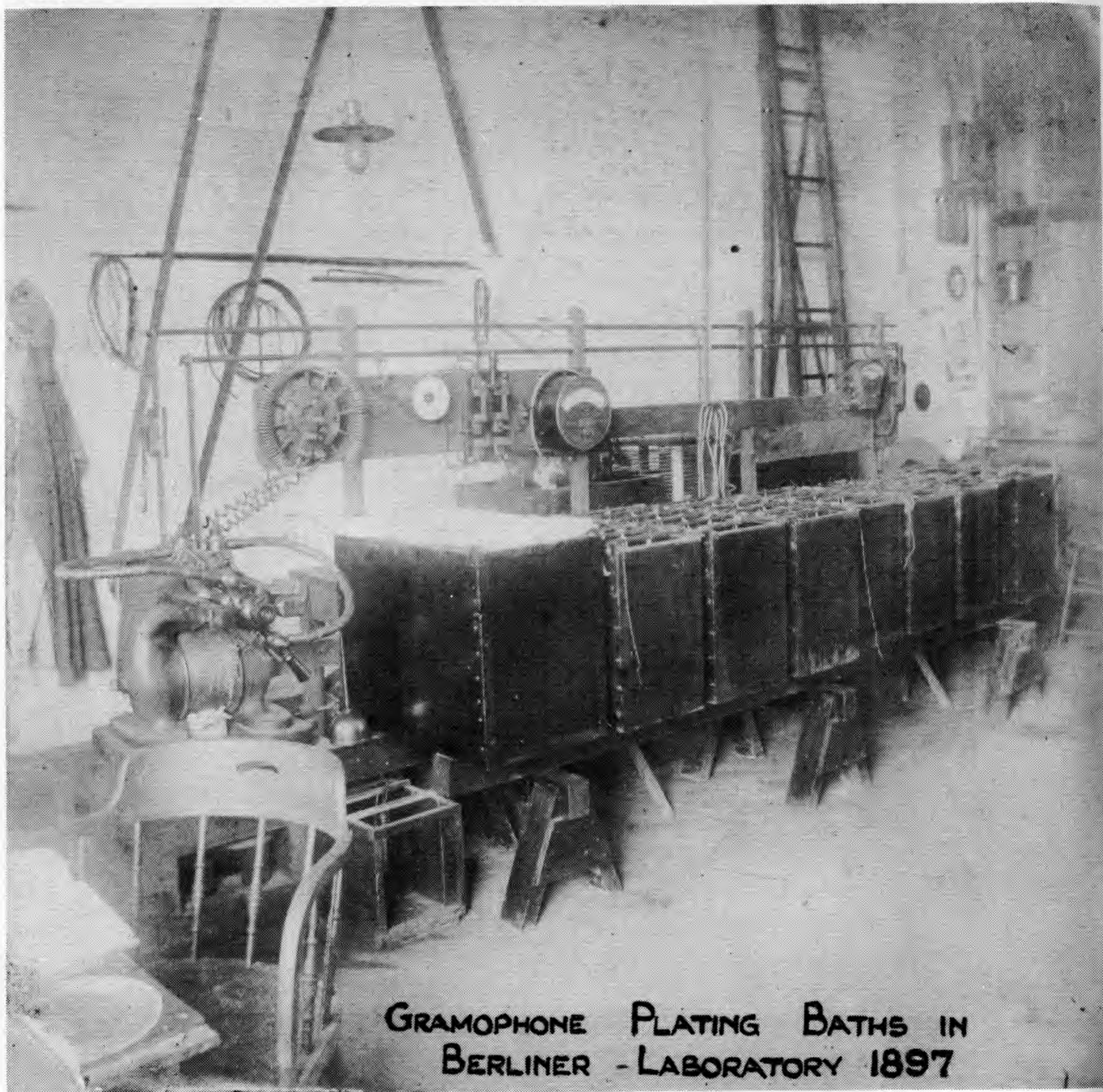
Measure





GALVANO PLASTIC ROOM - MACHINE SHOP
BERLINER LABORATORY 1897

Inside the Berliner Gramophone Company Laboratory
1023, 12th.Street N.W., Washington, D.C. 1897



GRAMOPHONE PLATING BATHS IN
BERLINER - LABORATORY 1897

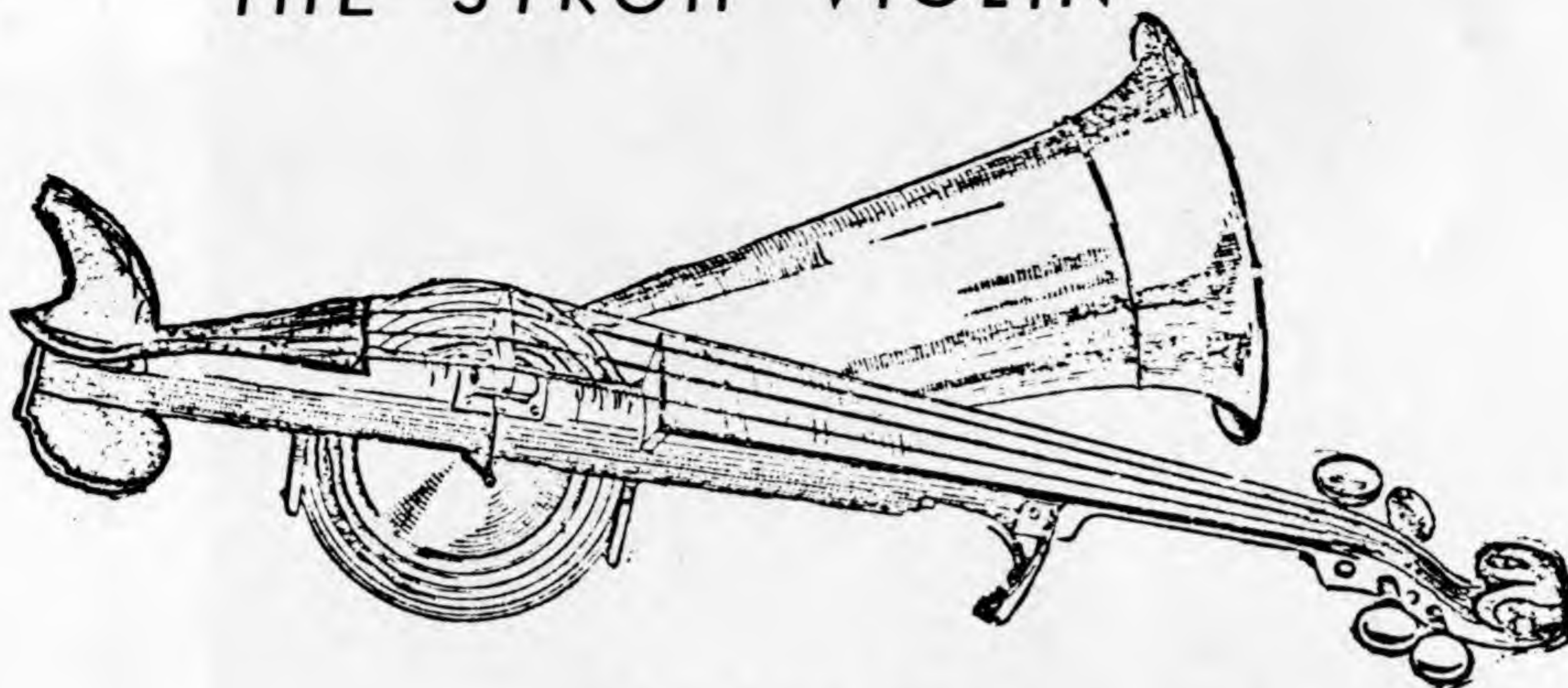
Inside the Berliner Gramophone Company Laboratory
1023, 12th. Street N.W., Washington, D.C. 1897



Recording session c.1910 with Carl Jörn accompanied by
Note the Stroh violins being used.

Seidler Winkler's Orchestra. Wm Sinkler Darby, engineer.

THE STROH VIOLIN



THE STROH VIOLIN.

(This article was extracted from 'Bazaar, The Exchange and Mart' of Wednesday 27th. November, 1901, when the Stroh Violin was still a "new" instrument.)

At the invitation of Mr. J. E. Muddock we went to hear this remarkable instrument at a recital given at the Prince's Hotel, Piccadilly, last Wednesday evening. As the illustration shows, it is in appearance as unlike the ordinary violin as it could be; but Mr. George Collins, the well-known violinist, was able to show that for sweetness of tone, and power, it can compare very favourably with many of the old and celebrated makes of the violin in the form that up to now we have been accustomed to see.

In the Stroh violin the vibrations of the strings are conducted by means of an ordinary violin bridge, which rests upon a rocking lever, to the diaphragm and resonator. The lever supporting the bridge oscillates laterally upon the body of the instrument, the end being attached to a diaphragm of aluminium by a small connecting link. The diaphragm is held in position between two rubber cushions by means of a specially designed holder fixed upon the body of the violin by two brackets. Attached to this holder is the trumpet, or resonator. The body or main support of the instrument is in no way employed for sound purposes; it simply holds the various parts of the violin together and



Mr. Charles Stroh

sustains the pressure of the strings when tuned. The disc or diaphragm which represents the belly of an ordinary violin is perfectly free to vibrate, the result being that when the strings are set in motion by the bow the bridge and rocking lever vibrate accordingly, and thus every vibration is transmitted to the diaphragm. The diaphragm sets in motion the air contained in the resonator, the resonator augmenting and distributing the same to the surrounding atmosphere.

In the manufacture of these violins a standard gauge is strictly adhered to, so that in the event of accident the damaged part may be easily replaced. Although the diaphragm is made of metal aluminium there is no metallic sound audible, even to ears trained by long practice to the tones of the wooden violin. The rich mellow tones supposed to come only after, at least, a century's playing of a violin require no forcing. The slightest contact of the bow will bring them forth, and make the player imagine himself a far better player than he really is.

* * * * *

Mr. Charles Stroh, the son of an equally famous father had invented the violin taking his name to increase the volume for recording purposes. In our picture on page 419 we see Stroh violins being used by the Seidler-Winkler orchestra which was the house orchestra of the Gramophone Company in Berlin. One also sees that two recording horns are in use. Three photographs were taken during this session for in another, while it was in full progress, Herr Carl Jörn is back to the camera with his head in the aperture of the horn. Between the two horns in our picture is the recording engineer William Sinkler Darby, a colleague of Fred Gaisberg. We feel that this photograph is posed in the wrong direction for the instruments are not facing the recording horns the Stroh violins being "past" them.

* * * * *

On the next 2 pages are several views of a Stroh-type instrument owned by our reader R.C. Frey who is unable to decide if it is a viola or cello. It does afford views of a Stroh-type instrument. It might even be an experimental model rather than general-production. It is known, for instance, that the cellist Auguste van Biene co-operated with Charles Parsons by playing a cello with Auxetophone attachment.

To your Editor the instrument looks like a modified one-string phono-fiddle, but that is not claimed as final evidence! The ruler is one yard long. Send any comments or information to Mr. Frey.

In return for sending the pictures that instrument we show on page 424 two pictures of an incomplete multi-horned valve-selected reed instrument with the query, "Who can identify this?". It was formerly nickel plated, made by Martin and is the Signal model. The missing mouthpiece would screw on. All answers to R.C. Frey, 5463 Delta Street, San Gabriel, California 91776, U. S. A.

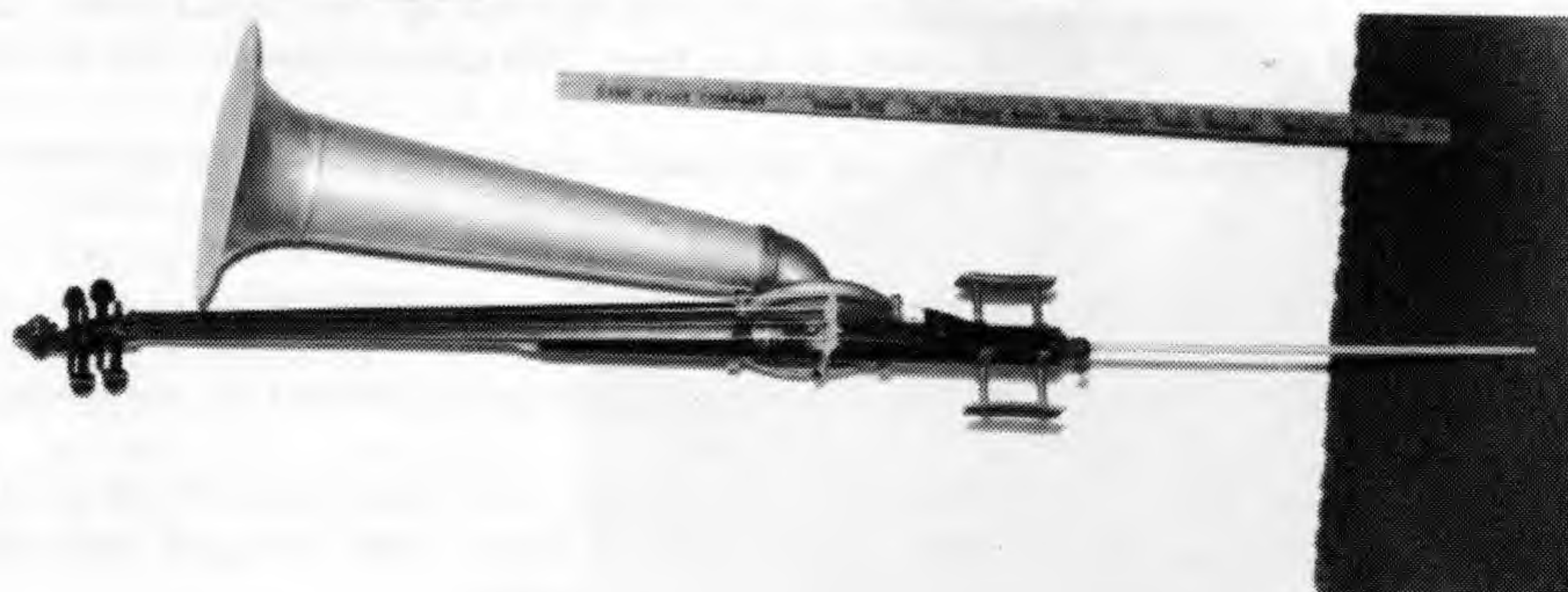
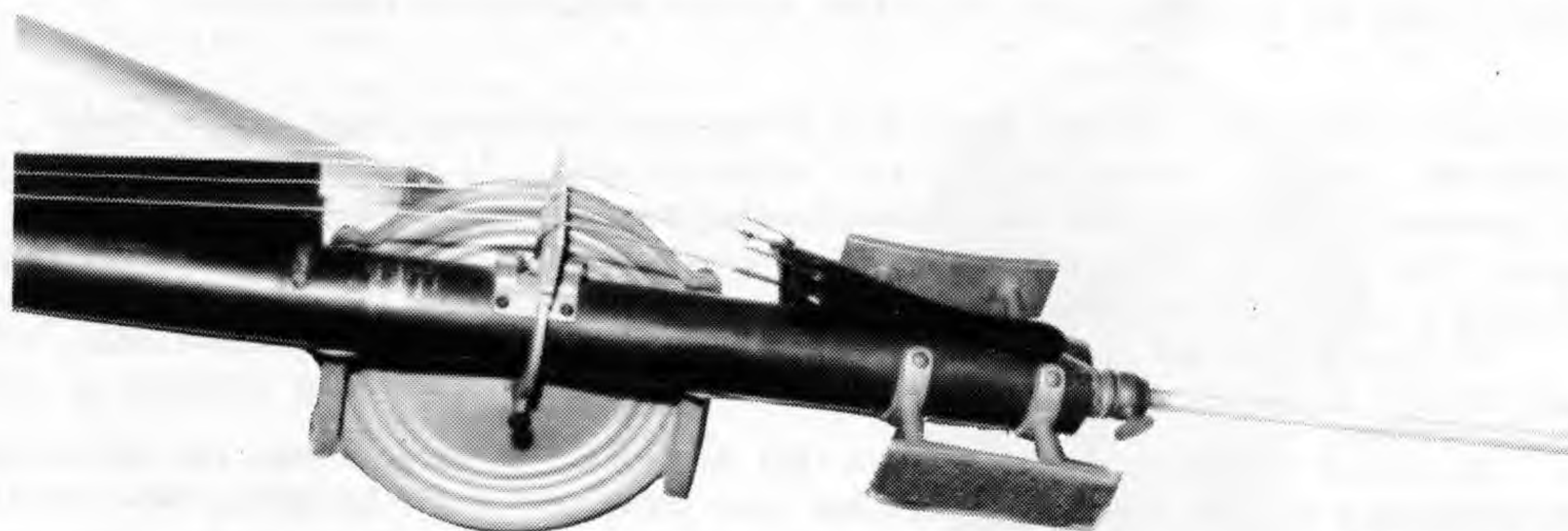
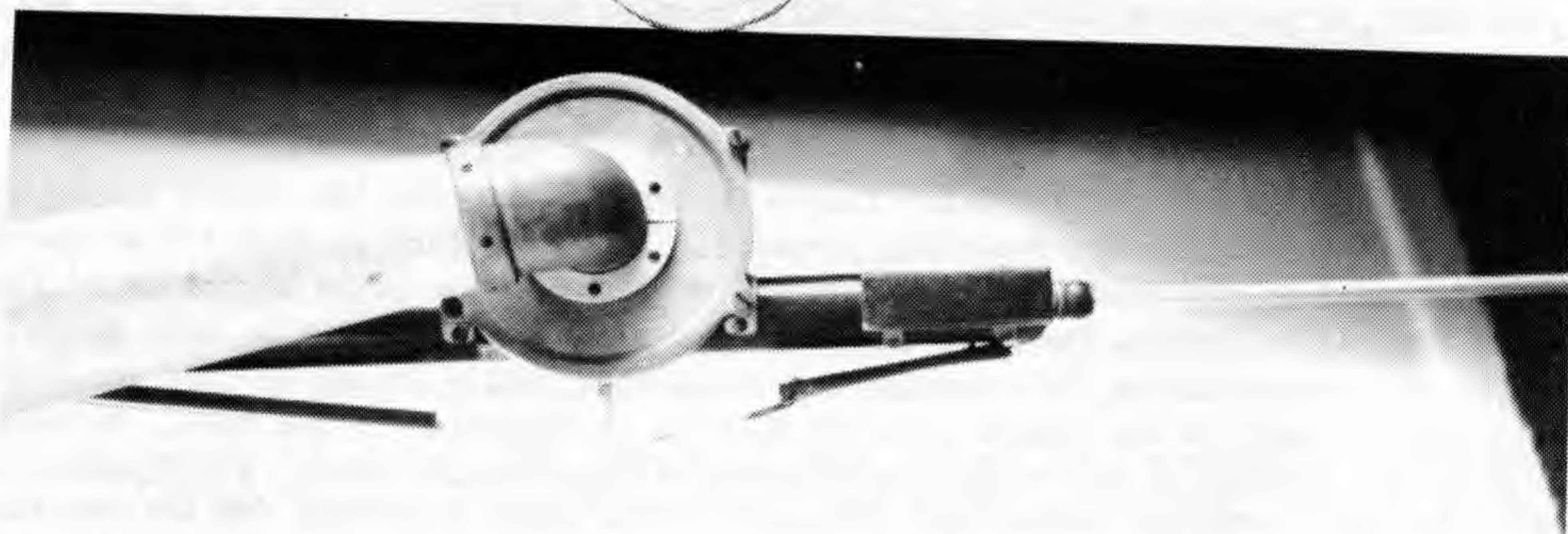
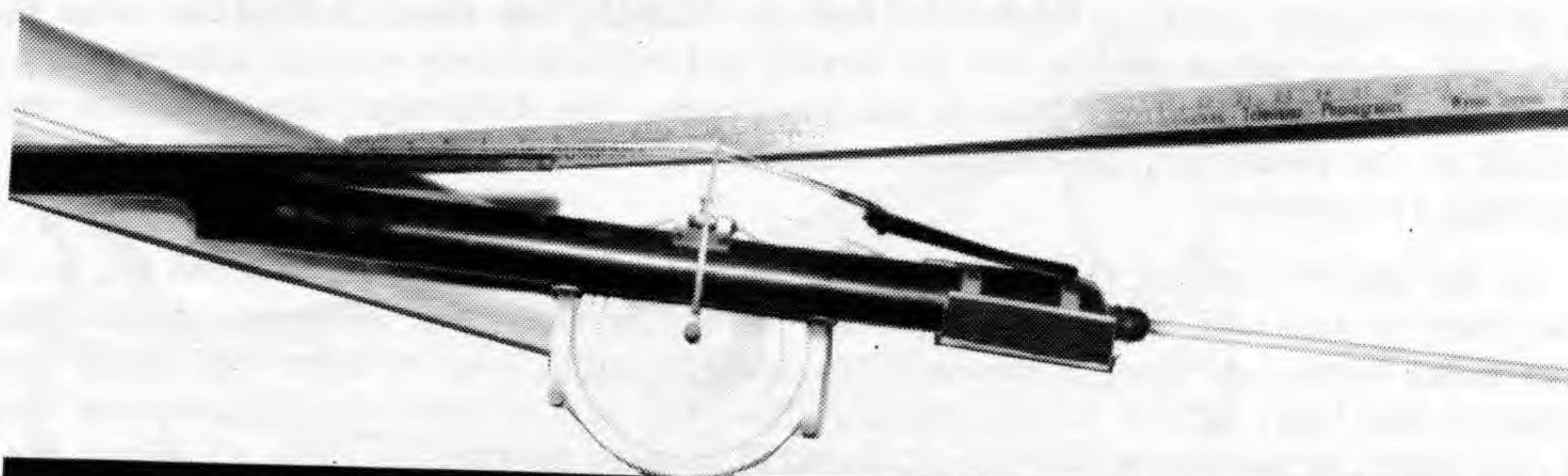
(Your Editor thinks that it is an instrument used by a non-union man when a band was on strike!)

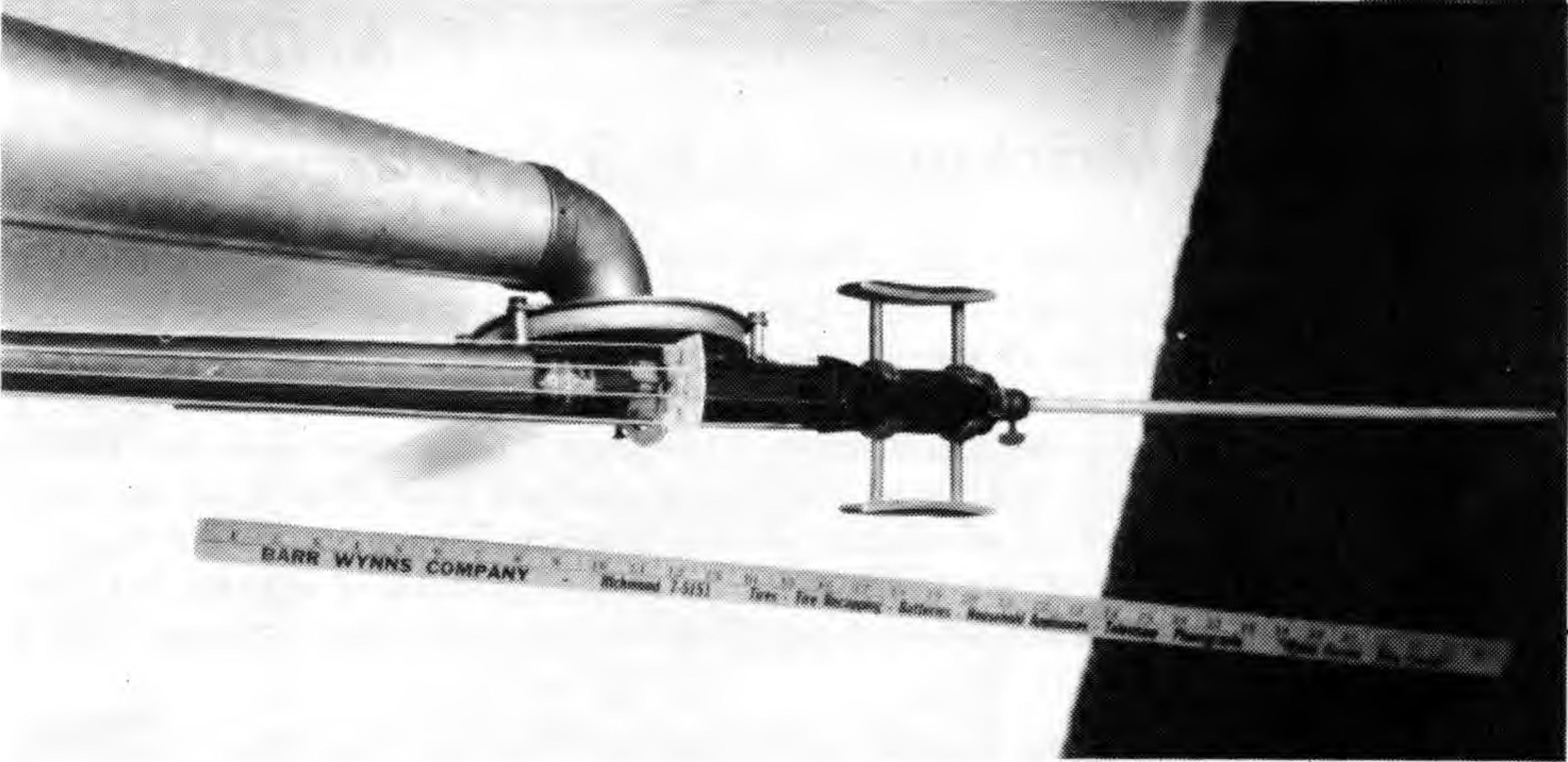
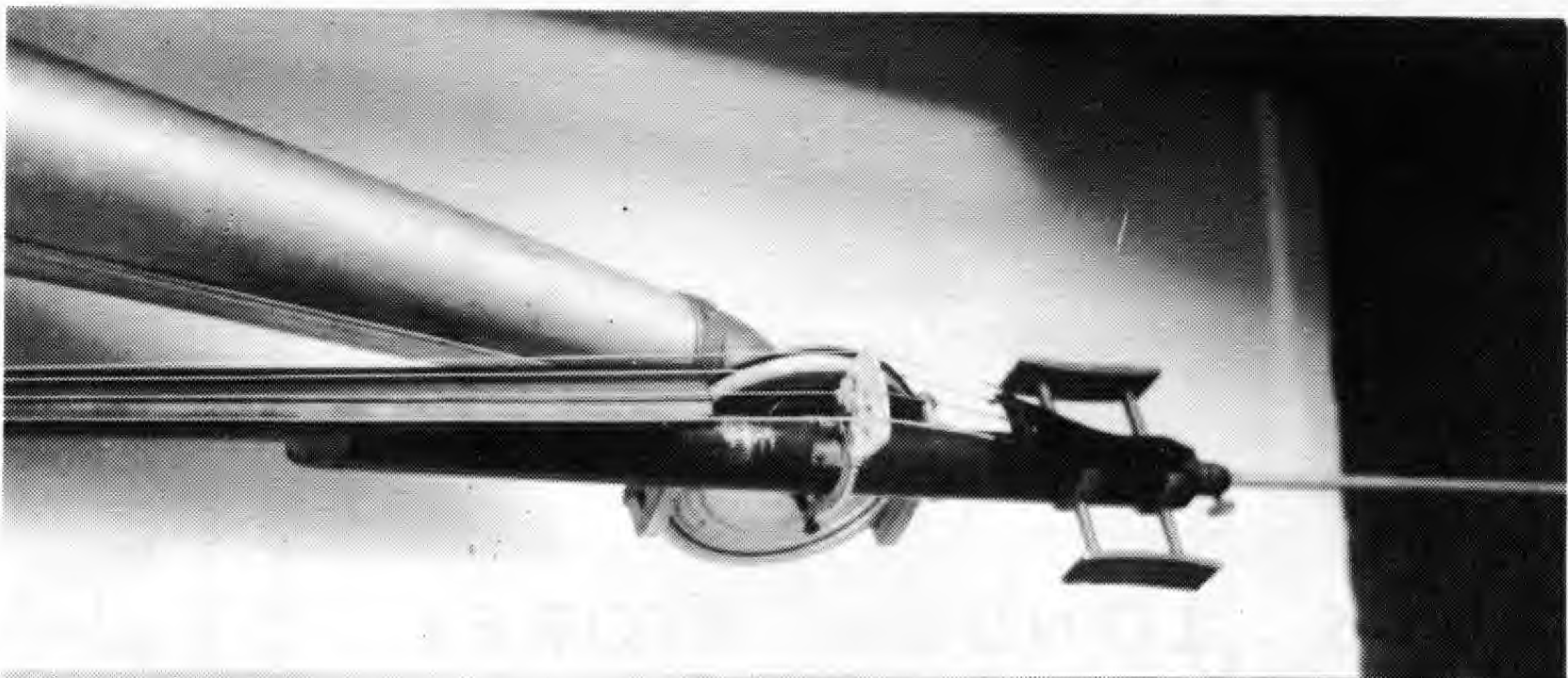
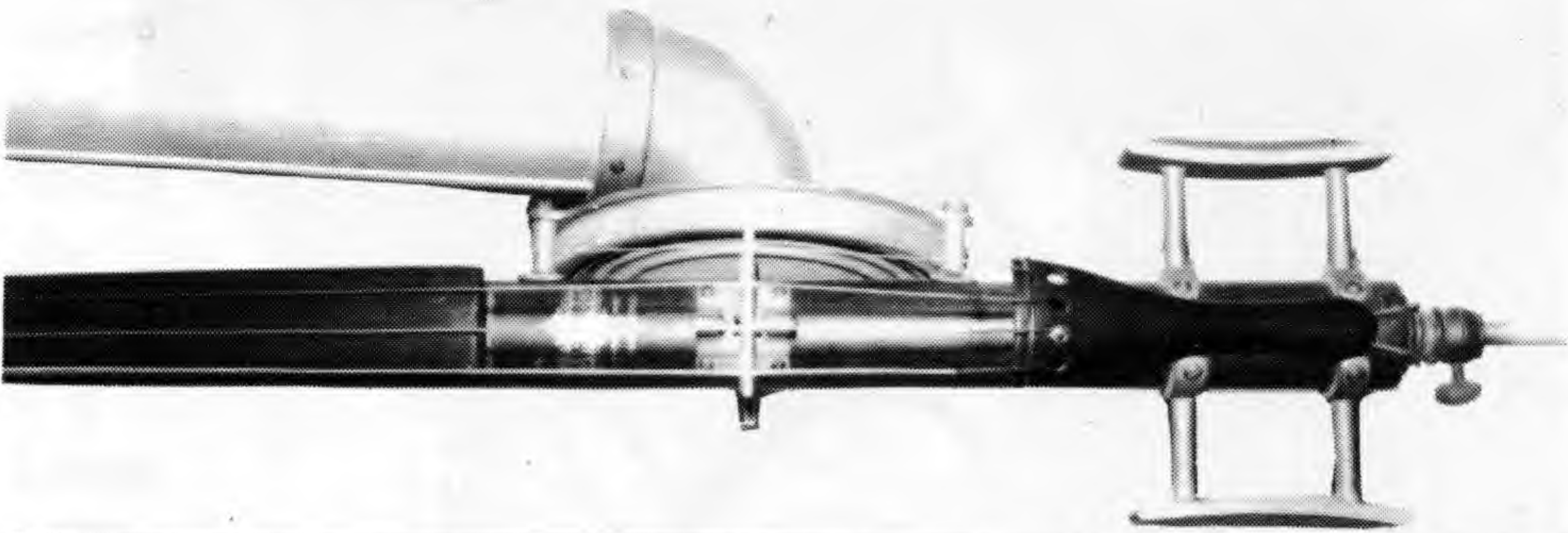
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THE FRED GAISBERG COLLECTION - continued.

On another page we show you a picture of a bookbinders' stapling machine, which was the first machine manufactured by Mr. Eldridge Johnson, but somehow is not shown in the biography of Mr. Johnson reviewed in this issue.

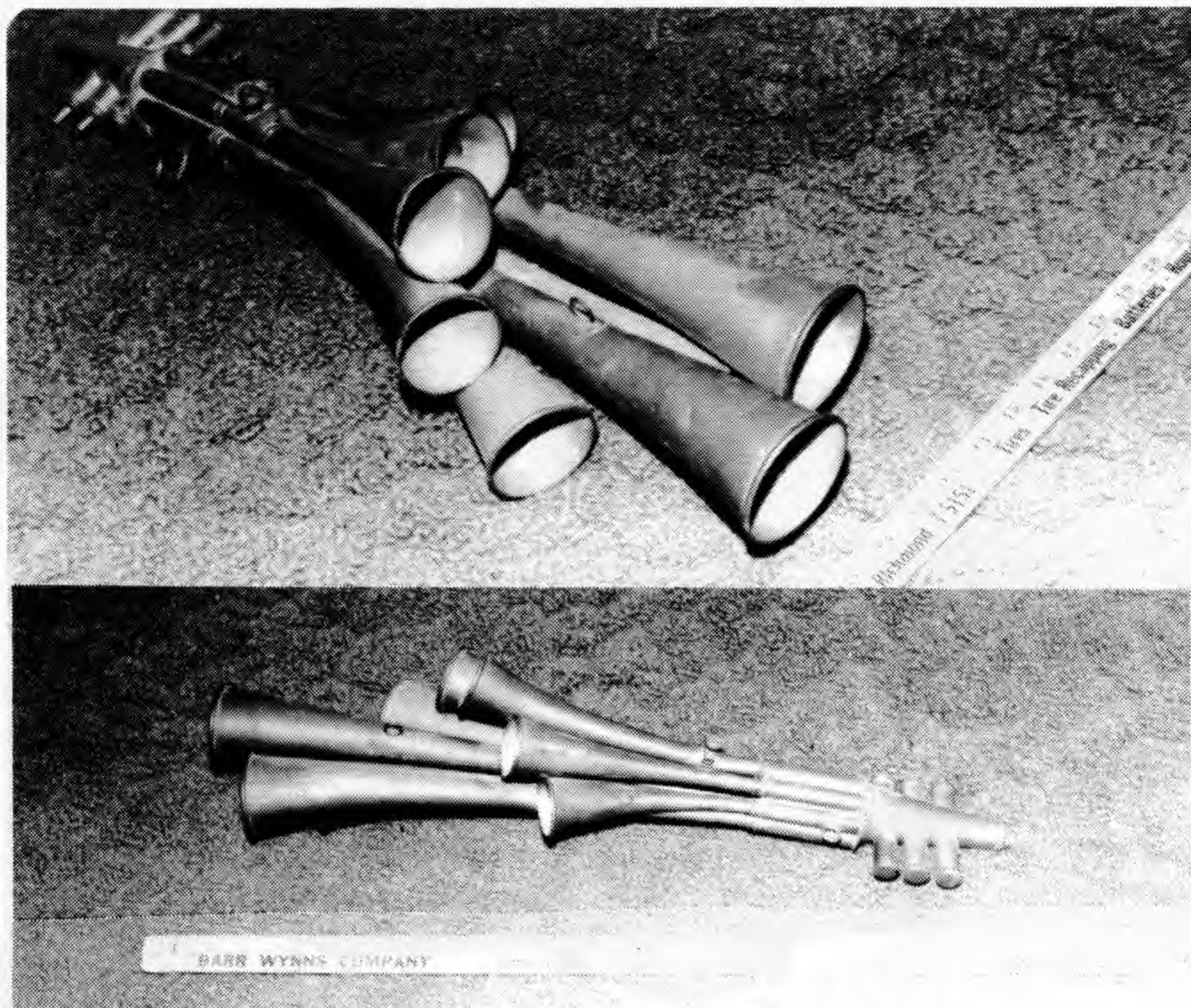
We are grateful to Mr. Michael Wyler who kindly made available the material used in this issue. The George Bernard Shaw and Sir Edward Elgar items have now been made available to the Edward Elgar Foundation for permanent preservation.





? Is this a Stroh viola ?

Who can identify this ?



SYMONDS' LONDON STORES

F. ANDREWS

Axton, Konolo, Markona, S.L.S. cylinders

The "S.L.S." "MARKONA" "AXTON" and "KONOLO" cylinder records are very rare items which are seldom mentioned today. In fact I have never heard anyone speak of the AXTON Record of the box or carton in which it was presumably packed. I have never seen any lists of its records and am unaware of any existing still. Two Markona and one Axton is the total I have seen mentioned in 'The Talking Machine Review'. Although I have never seen any listings of Konolo, SLS or Markona cylinders, I do know collectors who have some. For those who have such cylinder records or boxes here is an account of the enterprise responsible for their manufacture and sale. In the case of the Axton Record this was associated with the British built AXTON PHONOGRAPHS, of which there were at least two models, but these machines form a distinct and separate story.

SYMONDS' LONDON STORES was the trading name of William Everett Scott who began dealing in Cycle Goods, Athletic Goods and Musical Instruments sometime in 1900. It is a fact that up to 4th. May, 1900, the Edison Bell Consolidated Phonograph Company Ltd. were in

A * GREAT * OFFER.

Full Size 1902 Model Phonograph, with 4 Highest Quality Records, for only 15s. On Approval or Sold by Easy Payments.



To readers of BAZAAR, EXCHANGE AND MART, we offer to send one of our

SYMONDS' PREMIER PHONOGRAPHS

with four Records, for 15s., and will allow you a free trial. All you need to do is buy at any post office a money order, make it payable to Symonds' London Stores at London G.P.O., and post-date it for ten days. Send this to us. We will forward the PHONOGRAPH with set of Records. You can give it a thorough testing. If it does not satisfy you in every respect, you need only to stop payment on the money order (and the postmaster will return your money) and send back the outfit. Or if you are convinced that it is a great bargain (as we know you will be), you can retain it, and at the end of ten days we will collect the 15s. at the General Post Office in London. Thus you take no risk.

A MARVELLOUS BARGAIN.

SYMONDS' PREMIER PHONOGRAPH takes Records of the regular universal size, and sends forth the music, talk, or other sounds, just as clearly, loudly, and sweetly as phonographs that usually sell at £5 to £10. The reason that we can sell our Phonograph, with four Records, at the exceedingly low price of 15s. is that we are not bound or hampered in any way by syndicate agreements. We are not a limited company, therefore we are not troubled by a set of expensive, old-fashioned directors. We deal in Phonographs by the tens of thousands, and we pay cash "on delivery" to the public at the smallest margin of profit ever known in the phonograph industry. Stop a moment and think! The ordinary price of good Phonograph Records is 7s. 6d. This brings the cost of the SYMONDS' PREMIER PHONOGRAPH to only 7s. 6d. Such an offer is absolutely unprecedented.

"at the factories. At the same time we are content to turn our stock over to the public at the smallest margin of profit ever known in the phonograph industry. Stop a moment and think! The ordinary price of good Phonograph Records is 7s. 6d. This brings the cost of the SYMONDS' PREMIER PHONOGRAPH to only 7s. 6d. Such an offer is absolutely unprecedented."

SWEET, LOUD, CLEAR MUSIC.

The Records supplied by us are of the standard size, and are of best quality. They produce the choicest of music, vocal and instrumental. The repertoire is the largest that is offered by any firm in the world, and includes all old and new popular favourites. The most noted bands, orchestras, instrumental soloists, singers, and other artists have been engaged to produce original Records, from which those that we supply are reproduced. All are expertly tested.

ON EASY PAYMENTS.

We offer to sell SYMONDS' PREMIER PHONOGRAPH on easy payments. We will accept 1s. a week for fifteen weeks. No guarantee required. Particulars on application.

NOW IS THE TIME.

Bear in mind that in dealing with SYMONDS' London Stores you are trading with a thoroughly reliable firm, which always gives exceptional value for the money. Money Orders, Postal Orders, &c., should be made payable to SYMONDS' LONDON STORES at London G.P.O. If you want further particulars regarding our Phonographs, Records, &c., with numerous voluntary testimonials from happy purchasers, write for it. Be sure to mention that you saw our advertisement in BAZAAR, EXCHANGE and MART when you write to us. Address :-

SYMONDS' LONDON STORES, 66, Hatton Garden, London, E.C.

complete control of all manufacture, sale and exhibiton of modern Phonographs and Gramophones through the British Isles and Mr. Scott could not have operated before then without a licence. This he seems not to have had. After May, 1900 and running through to November, 1903, the patents controlled by Edison Bell (fundamental to wax recording techniques and the basic constructional principles involved with the Phonograph and Gramophone) expired one by one. During 1902, before the last of these old patents had expired, a number of enterprises began putting their phonographic products on the market, having as a useful source of supply the well established talking machine industry of Germany and the blossoming French industry.

Thus it is not surprising that the earliest phonographic advertisement which I have been able to find from Mr. Scott's "Symonds London Stores" was from 5th. March, 1902. This is reproduced on the previous page and begins "A GREAT OFFER. A full size 1902 model Phonograph with 4 highest quality records for only 15s. On approval or sold by easy payments. etc."

I would suggest that one could reasonably assume from the words "artists have been engaged to produce original records from which those that we supply are reproduced" that Mr. W. E. Scott was already producing cylinder records although his advertisement does not name them. Conversely the advertisement does not say of the artists "engaged by us."

This advertisement was soon followed by another freshly worded on 23rd. April, 1902 which proclaimed, "TO OWNERS OF PHONOGRAPHS - cut this advertisement out - it will not appear again. Phonograph records 1/2. We sell phonograph and graphophone standard size records (cylinders) such as are used on any ordinary machines of Edison, Columbia or other make. You can imagine the extent of our business when we tell you that since Christmas (1901) we have sold over 100,000 records. They are good, clear, up-to-date and durable. Beautiful instrumental music, sweet singing, plainly enunciated recitations. Our catalogue has over 2,000 titles - English and American stock - Our system of supplying by post is unequalled. Safe and speedy delivery, price 1s. 2d. to 1s. 6d. each according to the quantity that you purchase. Supply is sent on approval to responsible persons thus bringing our stock for testing into your own home. Write for catalogue of Phonograph records, mentioning the name of this paper."

On 5th. September, 1902, from a new address at 124 - 128, City Road, London, came an advertisement which for the first time mentioned the "S. L. S. " record. It was referred to thus:- "FREE TO YOU. To advertise S.L.S. Records we are giving away our noted Phonographs for a limited time. Absolutely not a penny to pay for one. Write, giving full address and nearest railway station. Enclose stamp. Mention this paper." This advertisement was used again in December, 1904.

Eight days later a lengthier advertisement was published on the same theme (see top of page 435 where it is reproduced.) but the S.L.S. Record was not now mentioned. The advertisement of 5th. September, 1902, after running through September was discontinued but re-appeared in December, 1904. The advertisement opposite explained that phonographs were to be given away free provided one purchased at least half-a-dozen Symonds cylinders with which one could convince one's friends of the excellence of the product.

Symonds' London Stores, on 19th. December, 1902, were advertising Edison's New Gem phonograph which they offered at the special price of £2 - 15s. which included six special master blank records and six assorted Genuine American Edison Moulded Master Quality Records and the new Edison Reproducer.

(Continued on page 435)

The sound of a voice that is stilled

THE GREAT STATESMAN; THE INTREPID EXPLORER;
THE PROFOUND POET --- SPEAK AGAIN!

(Extracted from the Talking Machine News, April, 1905)

The higher ends which the talking machine may serve were brought home to me, writes our representative, during a recent evening I spent with Mr. C. R. Johnstone, Manager of Edisonia, Ltd. Mr. Johnstone, who has been connected with the talker since its invention almost right on from the days of the old Edison United Phonograph Company, of Northumberland Avenue, has a collection of records which is, to the best of my belief, unique.

In the early days of the talking machine, Edison House, the home of the phonograph in England, saw perhaps as much distinguished company as any other building in London.

Politicians, literary men, people prominent in every walk of life, flocked to see the latest scientific wonder. Often they made records of themselves, of good, bad or indifferent quality. Alfred, Lord Tennyson, was a frequent visitor at Edison House, and always displayed the greatest interest in the machine. He made more than one record, and they are of more than average merit. Mr. Johnstone played three for me.

"These were taken when the Poet Laureate was a very old man," he remarked. "His voice was losing its power, but it was still wonderful. I will put on the record and you will gain some idea of his delightful elocution."

Then, through the hearing tubes I heard, The Charge of The Light Brigade delivered as only Lord Tennyson knew how to deliver it. The reproduction, considering the fact that the record was taken when the phonograph was in its infancy, was really marvellous and indeed in sweetness and accuracy, the modern record, which is loud, but not always either sweet or accurate, compares actually in these respects very badly with it. This holds good, as it appears to me, of all the records made in the old times. These old slow speed records were of small volume, it is true, but their tone was capital. Quality of tone and not volume was the main object in those days, and, as a result, records were obtained which, considered as artistic reproductions, are in the opinion of many superior to the highspeed gold moulded records of today. Why, it may be asked, cannot the manufacturer sacrifice volume to tone quality occasionally nowadays? What was possible 15 years ago is surely possible now, with the improved appliances in vogue. But that is a digression. Two other records of the late Poet Laureate's voice, Let the Tale be Told, and his, Ode on the Death of the Duke of Wellington - Bury the Great Duke - were taken by Mr. Johnstone at Haslemere very shortly before the poet's death.

And now the Grand Old Man (Mr. Gladstone) whose voice surely swayed more people in his time than the voice of anyone else, addresses an oral letter to Edison through the medium of Mr. J. Lewis Young, then Manager of the Edison United Phonograph Co. The whole is precisely spoken, beginning with Gladstone's own address, 10. St. James's Square, and "signed" orally, W. E. Gladstone. This record was reproduced at a congress in America of an institution similar to our Y. M. C. A. Mr. Gladstone's subject was, Grit.

Following came William Bailey Aldrich, the American poet, who recites some verses of his own, called, Identity.

One of the most interesting cylinders in Mr. Johnstone's collection is that bearing a short sentence by Florence Nightingale. The occasion was an exhibition promoted at Edison House to help the survivors of Balaclava. The date is 30th. July, 1890. Very clearly the gallant little lady speaks: "God bless my gallant comrades of Balaclava, and bring them safe to shore." Then, after a pause, "Florence Nightingale". A pathetic interest attaches to the record by Prince Louis Napoleon, whose death in the Zulu War our readers will remember. He speaks in French, and with much animation.

That great showman, P.T. Barnum, next expresses his thanks to the British Public for the treatment accorded to him. The record was taken when he was about to return to America after his tour in this country.

Colonel Gouraud, who probably took records of more celebrities than any other person now introduces Mrs. Robert Browning, daughter-in-law of the poet, whom he describes as a friend of his whom he last saw "So many years ago that for her sake I will not enumerate them." Mrs. Browning appears to have been rather discomposed by a request to say something for she hesitates before making some complimentary remarks to the machine.

The late H.M. Stanley is responsible for a few sentences addressed to the Lord Mayor and Corporation of London. The record was taken at the Lord Mayor's reception to Stanley on his return from the expedition to rescue Livingstone. He is followed by Dr. Bonney, medical officer to the expedition. "Dear Mr. Stanley," says the latter, "I hope you have enjoyed yourself this evening; I have."

Mr. Johnstone is naturally full of anecdotes. He has travelled extensively with the phonograph, and has ataken as much as £114 in an evening, at a Bazaar at the Albert Hall in aid of charity. And he has phonographs of every shape and type.

I could not help thinking as I came away, of the inestimable benefit which would be conferred on mankind by a collection of a still more comprehensive character than this. Unfortunately, now that the novelty has worn off, there is no eagerness on the part of those whose voices are at all likely to be of value or interest to posterity, to make records. Yet today, of all times, when recording has been brought to such a pitch of excellence, prejudices against the talking machine should surely give way.

These records form a link with the past. We are enabled by their aid to appreciate something of the dead heroes who would otherwise be little to us but names. Nobody is so real to us as the man or woman with whom we have been brought into personal contact. The history of his life and the verdict of his contemporaries, without this personal touch, leave us cold. The talking machine supplies this personal element, or at least the nearest approach to it. True, it cannot bring us the touch of the vanished hand, but it can and does bring us the sound of the voice that is stilled.

Something of the magnetic personality of Gladstone, the charm of Tennyson, is conveyed to us by the medium of these cylinders. Why then should the airy elusiveness of Mr. Balfour, the manly candour of Mr. Chamberlain and the shrinking modesty of Mr. Winston Churchill be lost to future generations? Why should the eloquence of Lord Rosebery perish while "Stop your tickling Jock" is immortalised?

Thank you to Frank Andrews who 'found' the foregoing article.

Some of the cylinders mentioned; the Florence Nightingale and Lord Tennyson, survive and have been re-issued on long-play records. Many of the very early recordings by notable people were kept by Edison Bell until the Company was finally dissolved in the 1930's when they were sent to the Historic Site at Orange, New Jersey, where one hopes they are still safely kept. Note was made in 'The Times' that this had occurred and was confirmed to me later by the late Eric Hough of Edison Bell. Your Editor has heard many spurious "Gladstone" cylinders, and was interested to have some correspondence with a gentleman who was present when Gladstone's daughter went to the B.B.C. to try to identify them. Apparently, she appears to have verified only one, in which Mr. Gladstone sent a greeting to Mr. Edison. Similarly records of Lord Rosebery's speeches exist, but spoken by others.

Record Research - LEEDS & CATLIN

F. ANDREWS & W. BRYANT

Leeds and Catlin, manufacturers of records in U.S.A. in the first decade of this century were responsible for a number of different primary labels and some derivatives, three of which, at least, found their way into Britain - viz: Concert, Imperial and Nassau. William Bryant and his colleagues in U.S.A. are attempting to list these discs and their matrices. Co-operation of readers is sought. The blanks listing is:-

Primary Labels. LEEDS RECORDS - 4009, 4020, 4022, 4026, 4027, 4028, 4030, 4045, 4046, 4049, 4056, 4063, 4065, 4074, 4079, 4088, 4121, 4131, 4132, 4134, 4136, 4148, 4149, 4161, 4172, 4179, 4181, 4183, 4200, 4201, 4239, 4247, 4249, 4265, 4306, 4319, 4327, 4331, 4332, 4334, and any higher than 4349. ALL are single sided records.

IMPERIAL &/or SUN (Imperials were on sale in Britain) SINGLE SIDED.

44239, 44331, 44334, 44350, 44353, 44354, 44360, 44363, 44367, 44368, 44371, 44372, 44373, 44393, 44394, 44396, 44397, 44399, 44403, 44404, 44406, 44408 to 44413, 44455, 44456, 44457, 44460, 44461, 44462, 44463, 44465, 44466, 44468, 44469, 44514, 44416, 44517, 44518, 44527, 44562, 44572, 44575, 44577, 44585 to 44596, 44601, 44616, 44624, 44657, 44661, 44670 to 44674, 44695, 44697, 44698, 44740, 44742, 44776, 44780, 44782, 44783, 44785 to 44789, 44801, 44803, 44807, 44811, 44812, 44813, 44829, 44831, 44832, 44833, 44836, 44839, 448460, 44870, 44872, 44876, 44883, 44886, 44890, 44892, 44899, 44900, 44903, 44905, 44908, 44912, 44913, 44914, 44917, 44919, 44920, 44921, 44934, 44937, 44938, 44940, 44942, 44946, 44947, 44949, 44956, 44964, 44965, 44966, 44970, 44971, 44973, 44978, 44983, 44985, 44990, 44997, 44998, 44999, 45002, 45003, 45009, 45011 to 45171, 45173, 45174, 44175, 45176, 45182, 45205, 45228, 45236, 45238, 45239, 45242, 45244, 45257, 45300, 45306, 45307, 45308, 45309, 45332, 45333, 45352, 45353, 45366 to 45369, 45381, 45395, 45398, 45399, 45401, 45403, 45407, 45408, 45410, 45413, 45415, 45416, 45418, 45419, 45421, 45423, 45425, 45426, 45455, 45456, 45523, 45525, 45531, 45533, 45542, 45544, 45548, 45554, 45555, 45558, 45563, 45570, 45574, 45578, 45579, 45602, 45606, 45609, 45610, 45613, 45620, 45621, 45625, 45631, 45641, 45646, 45648, 45649, 45650, 45651, 45654, 45655, 45657, 45658, 45664, 45665, 45666, 45668 to 45676, 45678, 45679, 45680, 45683 to 45686, 45689 to 45693, 45695, 45696, 45700 to 45724. Any above 45625.

Artistes' names are wanted for :- 44361, 44830 to 44834, 44418, 44535, 44582, 44602, 44817,
(continued on page 433)

Instructions for removing and inserting of 1 $\frac{1}{4}$ -in. Springs in "His Master's Voice" Double Spring Cages

Important.

Read these instructions right through before attempting any of the operations.

On no account should the Governor be removed for this operation; nor should any part of the mechanism be loosened until the motor is entirely run down. To dismantle the Spring Cages of a Quadruped Motor, it is only necessary to remove the two grub screws from the sleeves of the Spring Cages and withdraw centre arbor. To dismantle Double Spring Motors, remove grub screw from top plate or winding ratchet, withdraw centre arbor and lift out Spring Cages. In all cases, after re-assembly wind up motor and allow to run down 2 or 3 times for the purpose of distributing the Lubricant.



To remove Springs.

1. Withdraw driving Gear and Spring Bushing from Cage. It is merely necessary to pull these out.
2. Release Cap Retaining Wire with small screw driver (Fig. 1).
3. Place Spring Cage cap downwards in dismantling ring with rivet heads on Cage opposite knurled head screw on ring (Fig. 2) then slightly tighten up screw with fingers, having clamped Spring Cage squarely in position place ring face downwards on bench.

4. Place driving tommy through hole in uppermost end of Spring Cage and drive out cap (Fig. 3)

5. Holding the Spring Cage firmly pull out centre of first Spring and allow Spring to uncoil (Fig. 4) then remove Dividing Plate.

6. Dismantle second Spring as instruction 5 (Fig. 4)

7. Thoroughly clean Spring Cage—and Spring if to be used again—in petrol or paraffin to remove stale lubricant or foreign matter.



To insert Springs.

1. Take Spring as figure 5 and drop into Spring Cage (Fig. 6) taking care that the outer hook is in the correct direction to engage the corresponding hook on the Spring Cage (Fig. 7).

2. Pull off Spring Retaining Wire with button hook, holding Spring down as illustrated (Fig. 8).

3. Insert two teaspoonsful of "His MASTER'S VOICE" Spring Lubricant between the leaves of this Spring then insert Dividing Plate (Fig. 9).

4. Insert second Spring with hook in correct direction which is opposite direction to first Spring (Fig. 10).

5. Pull off retaining Wire (Fig. 8).

6. Insert one heaped teaspoonful of Spring Lubricant, and replace Spring Cage cap tapping home with raw-hide mallet (Fig. 11). The dismantling ring can now be removed.

7. Replace cap retaining Wire (Fig. 12) observing that it seats itself in correct position.

8. Figure 13 illustrates small lever, figures 14 & 15 show this lever in use for pulling the eye of Springs into position, so that the Bushes may be easily inserted.

Note—For the purpose of these illustrations the dismantling ring has been removed in Figs. 6 to 11.



Instructions for inserting uncoiled Springs.

9. Figures 16 & 17 illustrates the releasing of Spring from retaining Wire. Care should be taken to grip the leaves of the Spring tightly in the left hand when slipping off retaining Wire, as illustrated.

10. When Spring is uncoiled engage hooked end in lower hook of Spring Cage and coil Spring in spirally (*Fig. 18*) until it takes up the position illustrated (*Fig. 19*), care being taken that the Spring is thoroughly cleaned as it is inserted and that no foreign matter is allowed to enter the Spring Cage.

Note—The illustration of the two positions of the Spring Cages in *Figs. 18 & 19* were obtained by reflection in a mirror.

11. Tap Spring home with block and mallet (*Fig. 20*), insert Lubricant and proceed as previously described.

Note—Should Springs release with a jerk or jump whilst playing it usually indicates that Springs need re-lubricating. To do this, remove Spring Cage Cap as described in illustration 1, 2 & 3. immerse Spring Cage in petrol or paraffin to remove stale lubricant or foreign matter, dry off and insert 3 teaspoonsfuls of "HIS MASTER'S VOICE." Spring Lubricant.

Use dismantling ring when inserting uncoiled springs.

THE GRAMOPHONE COMPANY, LTD., HAYES, MIDDX.

44822, 44845, 44847 to 44851, 44904, 44906, 44931, 44937, 44938, 44939, 44943, 44944, 44945, 44941, 44948, 45318, 45571, 45623, 45682.

PEERLESS RECORD Double sided.

Any below 103, 104, 105, 106, 108, 109, 110, 112 to 141, 145, 147, 149 to 161, 163 to 173, 175 to 178, 180, 181, 182, 184, 186, 187, any above 236.

DERIVATIVE LABELS: "CONCERT RECORD". These are NOT to be confused with the 'Concert' ten-inch records of the Gramophone and Typewriter, Ltd.

The blank entries for these are as for SUN and IMPERIAL records listed above, but CONCERT RECORDS were numbered in the following fashion- The first two digits of the Imperial numbers were eliminated and in their stead was substituted the number 7. Thus Imperial Record 44239 becomes Concert Record Blank Entry 7239. The information for an Imperial gives the information for a Concert Record and vice versa. CONCERT RECORDS were available in Britain.

NASSAU RECORD. Both single and double sided records, derived from Imperials, and possibly Peerless. These too were sold in Britain. We need details of any you have.

On all the makes above we require the matrix numbers whether they or not they are listed in the Blank Entries. These are usually in 'mirror writing' in the wax with a suffix D. Please use a mirror to avoid mistakes!

Additionally we would like details of Leeds and Catlin masters being used on ARETINO in the series A1000 (single sided), D400 and D500 (d/sided). 'D & R' red labels, 44,000 and 45,000, and 3500 onwards with blue labels. EAGLE. Any discs with three, four or five (14,000) digit numbers. MANHATTAN, any single or double sided discs. OXFORD 10-inch discs s/sided. Records with two, three, four, or five (11,000) digit numbers, and 7-inch in the 16,000 series. SIR HENRI, any. VIM. Any three, four, or five digit numbers. BANNER any s/sided. BUSY BEE any. ROYAL and d/sided, SILVER STAR and SYMPHONY, any.

We hope that ever spiralling postal charges will not deter readers from sending in information, to either to Frank Andrews, 46 Aboyne Road, London NW 10 OHA, England, or William Bryant, 1046 Congress Street, Portland, Maine 04102, U.S.A.

OBITUARIES

BASIL CAMERON was an excellent conductor yet a prime example of one who suffered the fate of a prophet without honour in his own land. Yet, at any time when a great 'name' conductor was indisposed he was fully able to take his place. During World War II when Britain could no longer invite conductors from overseas he did untiring and first rate work.

His recording life began circa 1922 with the Brighton Regent Orchestra on Regent discs (which were pressed by Columbia) of which six with PC prefixes are known. Anyone knowing about them and how they came to be made is invited to write to us. He 'started' the Decca K series in April, 1930 and by March, 1934, had 23 discs in the catalogue with the Hastings Municipal Orchestra. He also recorded with the National Symphony Orchestra for Decca and for that Company and HMV with the London Philharmonic Orchestra. For Columbia he was with the Liverpool Philharmonic Orchestra. At this time recordings included such soloists as Myra Hess, Eugene Goossens, Bernt Moiseiwitsch and Ida Haendel. Among his less commonly found records are those with the Hastings Municipal Orchestra in Edward German's works 'Pavanne' (Romeo & Juliet) and Welsh Rhapsody. He went on to record largely with HMV.

F.A.

ROBERT STOLZ died on 27th. June, 1975 aged 94 after a full life in music. At the age of 7 he was giving recital's of Mozart's music and at 11 his first composition was published. In 1905 he became principal conductor at the Theatre-an-der-Wien in Vienna and conducted the original performances of such musical comedies as The Merry Widow, The Count of Luxembourg, The Chocolate Soldier, etc. During his life he wrote over 60 operettas, over 1,500 songs and over 100 scores for films. Living so long, he was able to conduct his own music for long play records. Of these I recommend as being far above all others the two-record boxed set "Robert Stolz: Welterfolge" on German Eurodisc, recorded in June, 1963, (but was still available several years later). Londoners may find that Faringdon Records still have the deleted English Decca BR3036, a ten-inch LP selection 'Robert Stolz Melodies'. The former is with the Berlin Symphony Orchestra and the Decca with the Vienna State Opera Orchestra. Both have excellent singers.

E.B.

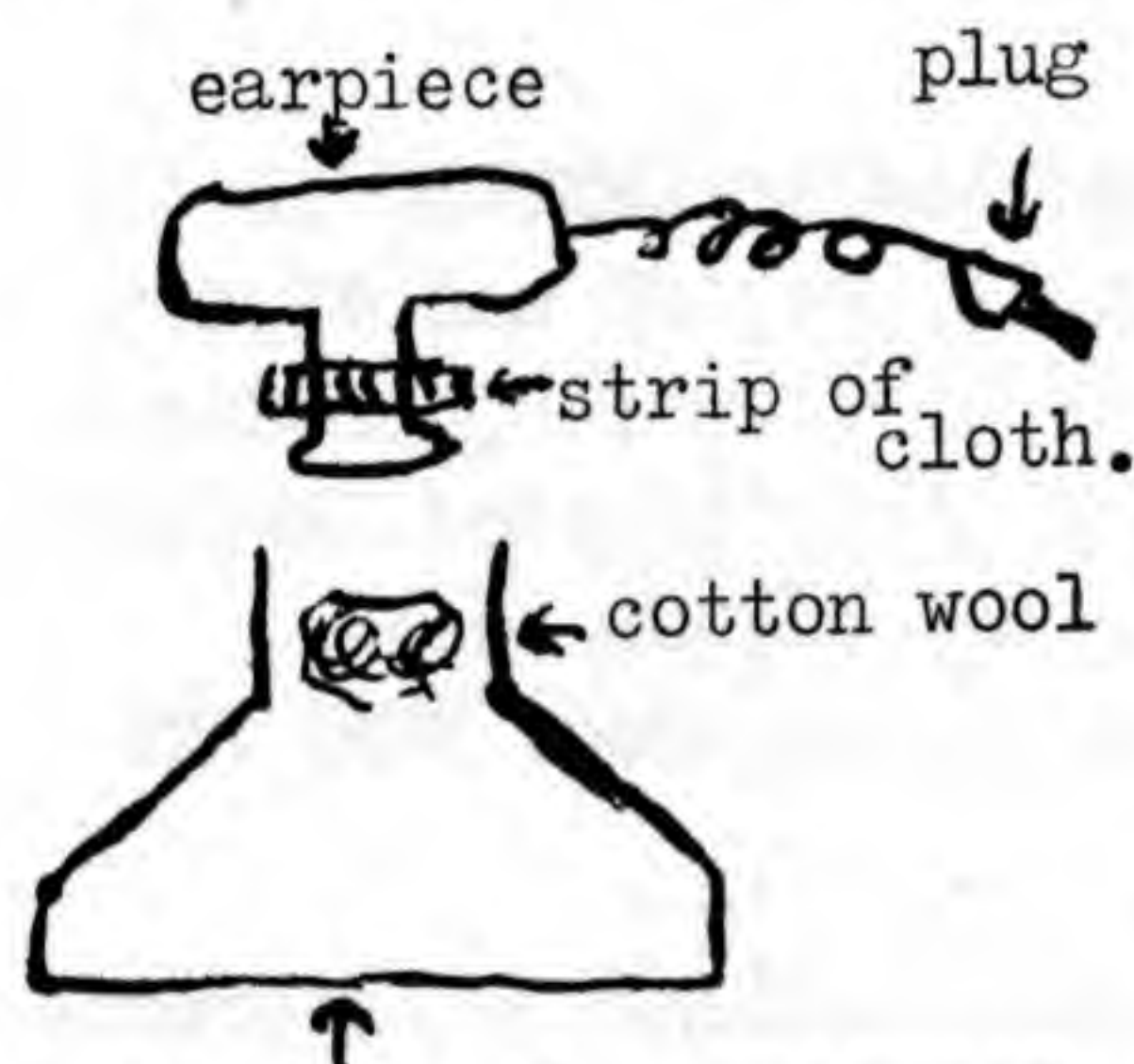
In the above context, your editor would like a full-length recording (in Viennese style if possible) of Stolz's "A Klane Draherei".

HELPFUL HINTS

CHARLES SLATER

SIMPLE ELECTRICAL PICKUP FOR CYLINDER RECORDINGS

It is sometimes desirable to amplify the sound of a cylinder recording and I have experimented with the use of an earpiece from a small transistor radio. This should preferably be a magnetic type which I have found gives better results than the high-impedance crystal variety. After winding a strip of tape or cloth around the 'nozzel' to make an airtight seal (most important) simply remove the Phonograph horn and wedge the earpiece into the top of the reproducer. If you use a crystal earpiece it must be plugged into the pick-up socket instead of the microphone input necessary for a magnetic earpiece.



sideview of reproducer.

Surface noise, etc. can be reduced by first inserting a small piece of cotton wool into the throat of the reproducer, the amount being best determined by trial and error.

Although there are more refined methods of electrically reproducing cylinders which may produce superior results, in an emergency, and considering the modest outlay involved you will find that this set up does a creditable job, especially if you need to use it only occasionally to record a cylinder on to tape.

BRITANNIA

LETTER

Dear Mr. Bayly,

I was interested to read about the Britannia Phonograph in the last issue of 'the Talking Machine Review'. I remember this machine from about 1905. We had one at home when I was a boy. The only difference being that the one illustrated has a wooden base while ours had four cast iron feet. The drive was by linen thread and the speed was regulated by a hand brake of primitive design. This machine was without doubt the simplest of its kind and needed little or no maintenance apart from the renewal of the thread & fitting a new glass point. The reproducer fitted right on to the end of the aluminium horn. We had several celluloid cylinder records which were very thin and light. They fitted badly and worked loose while being played. They were pink in colour and seemed to last longer than the wax type. Sincerely, Fred G. Aylott

PHONOGRAPHS

ACTUALLY GIVEN AWAY

A Practical Up-to-date Sound Reproducing Instrument, which will take any Standard Record and bring forth the Words, Music or other Sounds in a Perfect Manner.

MUSIC, MIRTH, and MELODY.

FREE



AN ABSOLUTELY FREE GIFT

This is a Genuine Offer. It comes to you from the well-known establishment of Symonds' London Stores. We are the largest Phonograph suppliers directly to the public of any firm in the United Kingdom. When we make a promise we keep it. We now tell you that we mean to give away a limited number of the celebrated Symonds' Premier Phonographs. You can verify our assertion by answering this advertisement. But do not wait and be too late.

THE REASON FOR OUR FREE OFFER

We have set aside a quantity of our Symonds' Premier Phonographs to be distributed for advertising purposes. We offer to give you one of these Phonographs provided that whenever friends ask where you obtained it you will mention that it came from Symonds' London Stores, and also provided that you keep at least half-a-dozen of our Records according to the Award which we will send you (playing selections of band music, songs, &c.), so that your friends may know their quality. You will not be required to pay a penny for the complete Phonograph. We will send the Phonograph, carefully packed, and by the directions you can learn to operate it quickly and easily. We can supply comic songs, sentimental songs, religious selections, or band music. What kind do you prefer? Our catalogue will help your choice.

Bear in mind you are not to send us any money for the Phonograph, but merely write a letter, mentioning having seen this offer in this paper. Give us your full address, being particular to also mention the nearest railway station. Enclose stamp.

SYMONDS' LONDON STORES, 124-128, CITY ROAD, LONDON, E.C.

The "PHONOGRAPHS FREE" advertisement of 13th. September, 1902, (above) was slightly reworded on 23rd. January and the new advertisement showed an upright cylinder (see next page) and a printer's block of a phonograph, presumably that described as Symond's Premier Phonograph. The illustration shows quite clearly that the machine was a German made "Puck" type on the lyre-shaped base plate. These machines had been coming into Britain as infringers of Edison Bell's patents, unless licensed by them, and had been selling under such names as the Century Phonograph, the New Century Phonograph, the Empire Phonograph, the Dulcetto Phonograph, etc. etc.

In early February, 1903, the short advertisement of 5th. September, 1902, once again made its appearance. This specifically mentioned the S.L.S. Record, but on 21st. February, a new advertisement appeared with the cryptic heading "WHAT WE SAY WE DO!" - PHONOGRAPHS - We sell the Genuine Edison and Markona Phonographs and Records - Best Value for Money -

Delighted Customers - Write for Catalogue No. 11, sent post free - Mention this paper."

From now onwards the "S. L. S. Record" was no longer mentioned, apparently the Markona Record had taken its place.

13th. March, 1903, was the first time that Symonds' London Stores had ever advertised a phonograph which both recorded and reproduced records, this was now changed with the following announcement. "EDISON'S PHONOGRAPHS" - The Original and Genuine, bearing Mr. Edison's signature. Absolutely the Best in the World - For Reproducing and Recording - Sweet Clear Tones - The Height of Human Achievement in Talking Machinery - Adapted for Homes and Halls - Edison's American Moulded Records - Imitated by Many - Equalled by None. Catalogue Post Free."

Issue No.1. of the "Talking Machine News", May, 1903, reported receiving from Symond's London Stores a catalogue of phonographs, records, and accessories, which announced that the firm sold more phonographs and records to the public than any other firm in Europe. Their prices, said 'The Talking Machine News', should suit all pockets and the lists of Records made a bid for popularity.

In September and November, 1903, Symond's London Stores were advertising Edison Phonographs and Gold Moulded Records. Wholesale and Retail - Write for catalogue and Prices.

With the new year (1904) Mr. Scott had "gone overboard" for the Edison machines now available from Edison's own National Phonograph Company Ltd. Symond's January advertisement reads - Edison Phonographs on easy payments. - There are many persons who would like to own a good Edison Phonograph in preference to the numerous inferior kinds but do not feel able to pay the price - Our proposition applies to such people. - What we say we do, we do do! - You can obtain a guaranteed Edison Phonograph from us with a selection of Edison Gold Moulded Records, and after making the initial payment (according to what is selected) you may thereafter pay a small sum weekly. - We do not increase the prices, nor do we ask you to find guarantors, neither do we make objectionable enquiries. LOGICAL AND LIBERAL We give credit to Small Dealers, so do other factors, and our profits in supplying them are exceedingly small. - Experience has taught us that the ordinary person, even if not in business, can be trusted to meet obligations, and we are glad to extend the favour to those who require it. - Full particulars can be had on application. Please ask plainly by post, or calling in, for our No.11 Catalogue, and Special Easy Payment Terms, also kindly mention having seen this advertisement in the "Talking Machine News" - Symond's London Stores, Largest Letter Order Phonograph House in the World."

January, 1903

PHONOGRAPHS FREE

A Practical Up-to-date Sound Reproducing Instrument, which will take any Standard Record and bring forth the Words, Music or other Sounds in a Perfect Manner.

This is a Genuine Offer. It comes to you from the well-known establishment of Symonds' London Stores. We are the largest Phonograph suppliers directly to the public of any firm in the United Kingdom. When we make a promise we keep it. We now tell you that we mean to give away a limited number of the celebrated Symonds' Premier Phonographs. You can verify our assertion by answering this advertisement. But do not wait and be too late. We have already given away several thousand of these wonderful Phonographs and are deluged with complimentary letters.



THE REASON FOR OUR FREE OFFER

We have decided that a quantity of our Symonds' Premier Phonographs shall be distributed for advertising purposes. We offer to give you one of these Phonographs provided that whenever friends ask where you obtained it you will mention that it came from Symonds' London Stores, and also provided that you keep a few of our Records according to the Award which you may obtain from us (after having answered this advertisement), regarding the Phonograph Records (playing selections of band music, songs, &c.) so that your friends may know their quality. You will not be required to pay a penny for the complete Phonograph. We will send the Phonograph, carefully packed, and by the directions you can learn to operate it quickly and easily. We can supply comic songs, sentimental songs, religious selections, or hand music. What kind do you prefer? Our catalogue will help your choice.



You are not to send us any money in answer to this, but merely write a letter. Give us your full address, being particular to also mention the nearest railway station. Enclose stamp.

SYMONDS' LONDON STORES,
124-128, City Road, London, E.C.

In February, 1904, "The Talking Machine News" remarked that Symond's London Stores had, at that time, over 100,000 Edison Gold Moulded Records in their Wholesale Department from which the trade could call and personally select. A new stock list had also been issued comprising over 1500 titles, which could be supplied without substitutions and which would be sent on application. Retail purchasers could buy at any of the several Symond's London Stores shops, where they would find a wide range of selection.

The "Talking Machine News" of March, 1904, said that the catalogues received from Symond's London Stores the Wholesale and Retail Catalogues which were full of good things and "include every requisite in machines, records and accessories. - They make a leading feature of the Markona Records, which comprise new records of every variety. We notice that they include seven piano soli, some trombone quartette selections, while among the songs with orchestral accompaniment are a double voiced and a falsetto. Symond's Stores are experimenting at their Record Factory with a new process record which they hope to place on the market before long."

In May, 1904, Symonds' London Stores own advertisement stated - "Phonographs and Records - Every make and description kept in stock - The largest stock of Edison Gold Moulded records in London - Thousands to select from - Accessories in great variety - Special Sale of Horns."

The "Talking Machine News" of that month said that Symonds' Stores report that although they had been factoring machines and records since only last September, each successive month had shown an increase in the amount of business done. Their leading lines were EDISON GOLD MOULDED, MARKONA, COLUMBIA XP. "The first AXTON RECORDS are now out. - "Bonnie Mary of Scotland" sung by Herbert Grover. (Mr. Herbert Grover was Manager for Axton Records F.A.) Symonds' Stores are also doing a big trade in Blanks, which they have now been manufacturing for some time past. Symonds' further state that they had at present a stock of upwards of 40,000 records which is good for what some of our friends, incorrectly as we think, are pleased to refer to as the "dull" season. In the season their stock stands not at forty but at 150,000."

A new machine was offered by Symonds' London Stores in June, 1904, "The Phonogram", on which either discs or cylinder records could be played. They were also offering for sale cylinder duplicating machines. It was in this month that Mr. W.E.Scott converted his business into a private joint stock, limited liability company.

SYMONDS' LONDON STORES, LIMITED No. 81122.

Nominal capital £35,000 in 140,000 shares of 5 shillings each.

Incorporation registered 1st. June, 1904. Mr. Charles A. Cray, Company Secretary.

Registered Office, 128. City Road in the County of London. Formed to acquire and take over as a going concern the business then carried on at 124 - 128. City Road, in the County of London and elsewhere. To carry on the business of Cycling, Musical, Athletic, Amusement and Sporting goods. The sole Director of the Company was Wm. Everett Scott (so long as he held 50,000 of the ordinary shares in the Company) and he had full control of all Company matters except those to be exercised by the Company in General Meetings as required by statute.

Other branches of Symonds' London Stores, Ltd. were at:-

246. Edgware Road, and 47-49. Newington Butts, both in the County of London;

14. Peter Street, Manchester; 70. Lombard Street, Birmingham. All stock-in-trade, goods, furniture, contracts, catalogues, price lists, Goodwill, all leaseholds and tenancies were sold for £35,000, paid as to £1 - 15 shillings in cash and the allocation of 139,993 shares,

shares fully paid up, to Mr. Scott. The other 7 shares were one each to the signatories as subscribers to the new Company. Mr. D. Latham was the General Manager.

'The Talking Machine News' said of the new company, in June, that Symonds' Stores were to be congratulated on supplying a good blank record which appeared to be free from grit and had a highly polished surface. "We tried a sample forwarded as with three different types of recorder and the results were perfectly satisfactory with each and every one."

"Symonds' Stores also sent us two records which they say were chosen promiscuously from their large assortment. The first is that fine old song, "Far Away" converted into a march and played by the Markona Concert Band. It is an excellent record. The other record was by Mr. Gordon Elliott "You do soon change your mind". Here again both singer and accompaniment run well in harness, the voice and accompaniment being balanced to a nicety. If, as stated, these two records represent the MARKONA RECORDS as a whole, then they have reached a high standard of excellence."

Other personnel of Symonds' at this time were Chief Buyer, Thomas R. McDonald; Manager of the Manchester branch, J.G. Graham and Manager of the Birmingham Factory F. W. Robinson.

In December, 1904, the new 'Limited' company was advertising "Write for our New Catalogue today. - It is of vital importance to every dealer. - Specialities - Edison Phonographs and records - Pathe Phonographs and records. - Electric records. - Disc records Accessories. Important, we will open ledger accounts for respectable dealers. Write for particulars, our immense stock enables us to fill orders without delay. We give plenty of advertising literature. - It will pay you to deal with us now. - Largest stock of phono - graph goods in the United Kingdom."

'The Talking Machine News' received an advance copy from Symonds' Stores of their Wholesale Catalogue No. 14. of phonographs, records and accessories 1904-05. "The lines include Edison, Pathe and Zonophone machines. Among the records we note Edison G.M., Electric, Pathe, Edison Bell, Gramophone, Zonophone, and Odeon. Every possible accessory is listed at moderate prices. Symonds' Stores are making a special feature of a duplicating machine. The machines can be seen at 124 - 128. City Road, by appointment. This firm is also showing some good second hand duplicating apparatus at low prices."

"Our 1905 catalogue", said Symonds' London Stores, Ltd., in February, 1905, "is worthy of your attention. - Read between the lines. - Our stock of Phonograph goods is replete with the very latest specialities. - We give you the most liberal terms."

But things had not been going so well for the Company and in August came the first meeting of Creditors and Shareholders, under the Winding Up Order issued by the Courts in response to the petition for same made by W. S. Erwood Ltd. of Fleet Street, London, and Phillips and Co. of Ham Yard, Piccadilly, London, both printers, and both Creditors to Symonds' London Stores, Ltd. The petition was dated 2nd. January, 1905, and Mr. F. Rowlands was appointed Liquidator on 21st. June. A Committee of Inspection was appointed on 25th. July, 1905, to assist him, consisting of representatives of W.S. Erwood, Ltd., Phillips & Co., J.G. Hammond & Co. Ltd. of Birmingham and from Brown Brothers, Ltd. of London. (Editor's note= Brown Brothers, Ltd. are still in business dealing as wholesalers of cycle and electrical goods.)

A meeting was held on 12th. August at the London Bankruptcy Court, Mr. Burgess the

Assistant Receiver presiding.

The Chairman said the business was started in 1900 by Mr. E. Scott for the sale of talking machines, cycles, musical instruments, sporting goods, etc. In June, 1904, it was formed into a limited liability company with a capital of £35,000 in 5 shilling shares. Mr. Scott held practically all of the shares. He had sole control of the business and was the actual proprietor. He issued a publication called "Pleasure" at a subscription of 5 shillings per year, and in connection with this paper, and by means of circulars, he instituted a series of Prize Competitions with the idea of stimulating business. Competitors had either to be subscribers to "Pleasure" or, upon entering for a prize, must pay at least six months subscriptions. Prizes were cash, articles sold by the firm, or an allowance on articles purchased from Symonds' Stores.

£100 GIVEN AWAY

AND 38,694 PRIZES OF MERCHANDISE VALUE

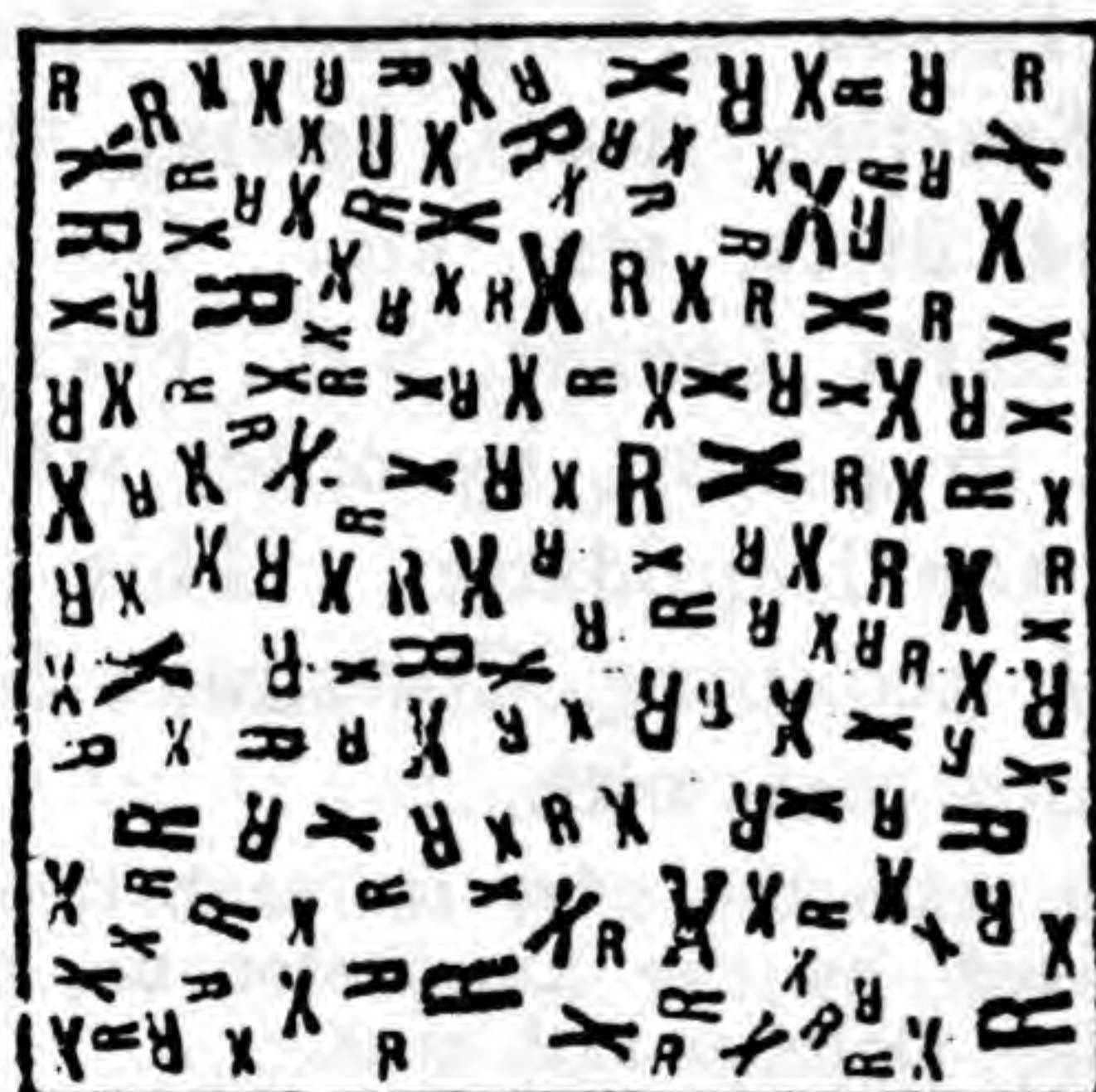
SEND ONLY A POST-CARD. PRIZES AWARDED DAILY

Below we give 10 sets of letters on which words can be completed by putting letters instead of dashes. Make all the words you can, applicable to the definitions. No lottery; winning positive by study.

- | | | | |
|---------------|---|--------------|---|
| 1. CH-MB-RL-N | Name of a well-known British Statesman. | 6. A-L-N-C | Name of an Ocean. |
| 2. TH-M-S | A River of England. | 7. -O-ATO | A Vegetable that most people like to eat. |
| 3. -I-HT-NG | Something that the Japanese and Russians are doing. | 8. D-ND-E | Well-known Town in Scotland. |
| 4. L-V-RP-L | Noted Shipping Port of England. | 9. —CH-ST-R | Well-known Town in England. |
| 5. W—INGT-N | A noted General, now dead. | 10. PL-AS-RE | What we all seek, also the name of a popular publication. |

WRITE QUICK, GET PRIZE QUICK. Write the list of words, in the sets, on a post-card, adding your name and address. Post to us and we will send you a Prize Award, with simple conditions for obtaining it. You can obtain a Prize without paying us a farthing of your money. Those who have entered our other competitions may go into this as well. It is open to all. Our contests are honestly conducted; competitors are delighted. Address:—

PUBLISHERS OF "PLEASURE," 128, CITY ROAD, LONDON, E.C.



£20 GIVEN AWAY

Also a Prize of £2 Value Immediately Awarded to Every Competitor.

Try and count the X's and R's which are in the square at the left. It looks easy, but will take some study. When your answer is worked out, write it on a post-card mentioning how many X's and R's that you count. We will promptly award you a superb merchandise prize allowance of £2 value, and you will afterward receive your share in the £20 Money Distribution, by complying with the simple conditions that we send. Full conditions and £2 Award posted when we receive your post-card. This great offer is made to interest you in our new publication devoted to competitions, games, sports, etc. We know that by liberal distribution

of prizes, it causes our paper to be talked about, and increases the circulation. In every issue of PLEASURE we print several good competitions in which you may enter free. Address

EDITOR OF "PLEASURE," 128, CITY ROAD, LONDON, E.C

Above: Two competitions of March, 1904.

The competitions of August and October, 1904 offered bicycles to all who could send in correct versions of certain well-known proverbs published in skeleton form. The Officials of the Company affirmed that cycles had been despatched to the winners but many other claims had been made for prizes, and actions brought to recover same. Judgment had been delivered against the Company in a "test case" and an appeal was pending. About 12,000 letters had been received claiming from £2 to £20 each.

The failure of the Company was attributed to the actions brought against it in connection with the Competition and the expenses in running the Competition. Liabilities filed were £9,632, including £5,000 Debentures held by Mr. Scott, as to the validity of which the Chairman was in some doubt.

The assets were £8,691, of which £6,000 was stock, bought at £9,000. There were also good "book debts" to the extent of £1,626. These assets might, of course, be affected favourably or unfavourably, by the result of the appeal of the "test case".

The Receiver had appointed Mr. Frederick Rowland, Chartered Accountant, to carry on the business pending the decision of the creditors respecting the stock. Mr. Rowland advised carrying on the business for at least six months more, as by selling the whole stock at once they would inevitably lose money. This was agreed and Mr. Rowland was appointed Liquidator, with a Committee of Inspection.

It was stated during the meeting that a letter had been received from Mr. Scott expressing his intention to be present at the meeting but he did not appear. It seemed that he was in Europe for his holidays. Several creditors expressed sympathy for Mr. Scott by whom, they said, they had always been treated in a perfectly straightforward manner.

"Pleasure", in March, 1904, had run a competition "Count the X's and R's in a square containing these letters in kaleidoscopic variety. Prizes £2 and £20.

TO DEALERS IN Phonographs, Cycles, Toys and Sporting Goods. . . .

THE LIQUIDATOR invites tenders for the whole, or part of the Stock of

Symonds London Stores, Ltd.,
in liquidation, consisting of Picture Post Cards (about 1,000,000), Cycle Frames and Accessories, 10,000 genuine Edison G.M. Records, Mechanical and other Toys, Sporting Goods, Sewing Machines, Musical Boxes and Discs, etc., etc. On view at 47-49, Newington Butts, London, S.E., every weekday from 10 a.m. to 4 p.m., by order which can be obtained from the Liquidator. This presents an opportunity of acquiring Christmas Stock at a price very seldom met with.

All Tenders, which must state the offer for each line of stock separately, must be received by the Liquidator on, or before 12 o'clock noon, on Saturday, October 14th next.

Tenders for the whole of the Stock, Fittings, Furniture, Goodwill, Book Debts, Customers' Names, etc., intact, can also be made.

The Liquidator reserves the right to accept or refuse any tender, or part thereof. Terms: Cash on completion of purchase.

F. ROWLAND, Chartered Accountant, Liquidator,
17, St. Swithins Lane, London, E.C.

The Liquidator's Notice, October, 1905.

In May, 1904, it was count the "7's" in a jumble of sevens. £777 in prize money.

Other reports of the financial standing of the Company showed that Gross Liabilities were £10, 451 - 14 shillings 6 pence, of which £5, 292 - 2 shillings 5 pence was expected to rank, and after claims of preferential creditors and debenture holders had been met, assets were expected to reach £3, 352 - 12 shillings 11 pence, leaving a deficiency of £1,760 and sixpence.

The £5,000 debenture was issued to Mr. Scott himself in consideration of a loan to the Company, but there was no record in the Company's books of such a loan, and no consideration had been made to the Company for the issue of the debentures. Consequently there was some doubt as to their validity.

Except for the seven signatories to the original subscribers to the Company Mr. Scott owned all the shares. No Balance Sheets, Trading, or Profit and Loss accounts of the business prior to the formation of the Company had been prepared. It was said, however, that when the Company took over there was a considerable surplus of assets over liabilities.

In September, 1905, the business of the Company was being carried on by the Liquidator from the Newington Butts branch, the City Road premises having been closed.

"Symonds' London Stores, Limited" was officially dissolved on 26th. May, 1910, by a Notice in the "London Gazette".

William Everett Scott was the owner of the Registered Trade Mark "Axton". From February, 1905, until July, he was also a Director of "The British Phonograph Industries Ltd" the second company to manufacture the "ELECTRIC" cylinder record.

Mr. D. Latham, the General Manager of Symonds' London Stores was later associated with the General Phonograph Company, Ltd. and its "WHITE RECORDS", as Sales Manager.

In 1907, during the trial of the action brought by the Edison Bell Consolidated Phonograph Co., Ltd. against Edison's "National Phonograph Co., Ltd." for a Trade Libel, witness for the defendant company, Mr. G. Croyden Marks, M.P., a "National" director and Thomas A. Edison's U.K. Attorney stated, inter alia, "In February, 1903, I found that "Symonds' Stores" were selling "Edison" outfits which were not genuine." (At that time "System Edison" machines were being imported into Britain from manufacturies in Germany. = F.A.)

"Symonds' London Stores, Ltd." were in the "Suspended List" of the "National Phonograph Co., Ltd." for December, 1905. The name was included as published in No.1. Vol.1. of "Edison Phonograph Monthly."

I am indebted to collector John Dales of Birmingham in providing circumstantial evidence which connects the KONOLO Record with Symonds' London Stores. I had been aware of the existence of such a make because some were offered for sale in a newspaper dated 27th. February, 1903, by a Mr. Bray of John Street, Maryport. On my enquiry to Mr. Dales about other cylinders of the Symonds' London Stores group, information on KONOLO came as a bonus!

Mr. Dales wrote to me, " I do not have an AXTON cylinder but I have a further make which I believe to be of the "family".... That is the KONOLO record. First then to the characteristic common to all the "S.L.S.", "Markona" and "Konolos" :-
1). Colour, medium brown wax, 2) No information on the cylinders whatsoever, 3) Standard speed, i.e. 160 rpm. 4). All records contain spoken announcements. With regard to the containers, all are plain, except for one which has a paste-on label. However, each has a

similarly designed lid label of $2\frac{1}{2}$ -inches diameter, which between two of its printed circles carried the wording in all cases, "UNIVERSAL STANDARD SIZE" and then respectively, "MARKONA PHONOGRAPH RECORD", or "KONOLO PHONOGRAPH RECORD", or "S. L. S. PHONOGRAPH RECORD". In the centre of the lid-label were the two lines prefixed "No." and "Title" respectively."

Some cylinders Mr. Dales has are:-

MARKONA 203. Sung by J. Arthur White, "Mona" (tenor with piano accompaniment). This record is housed in a plain pink-coloured box of octagonal shape, $4\frac{3}{8}$ -inches long, the lid of which is of the same length, and therefore completely envelopes the box when pushed on. The only markings are the lid label, as described.

"My Old Kentucky Home", Quartette, also in a pink octagonally shaped box, but this bears a white pasted-on label, $2\frac{3}{4} \times 3\frac{3}{8}$ -inches, with large red lettering declaring "MARKONA PHONOGRAPH RECORD."

Record No. 359, a tenor with piano accompaniment. This has a multiple score grooves at start and is housed in a round box of usual shape, blue in colour, with a flush fitting cap with lid-label. (This would appear to be a box made by a common supplier used by many different cylinder companies, the lid label serving for individual record makers.)

"S.L.S. PHONOGRAPHIC RECORD" Nearer My God To Thee." A plain, round, deep pink-coloured box, flush cap. Lid label only. The actual cylinder which came with the box was a farmyard piece, with animal imitations.

"KONOLO PHONOGRAPH RECORD" "Smokey Mokes" march. Similar to the "S.L.S." box but 'battleship grey' in colour. Flush cap around container.

ADDENDA. Frank Andrews found an advertisement in August, 1905, from persons wishing to dispose of Axton Phonographs. Both said that their machines had cost them £5.50, but one of them, Mr. John Owen of Bwth Meredydd, Dolwyddelan, Wales, additionally had four dozen AXTON INDESTRUCTIBLE RECORDS, vocal and instrumental, for sale. He stated that they had cost him 1 s. 6d. each for which he was asking 10s. per dozen.

THREE MORE MARKONAS

John Dales sent us details of a few Markona cylinders in the collection of Richard Scott:-

223 "O Star of Eve" sung by J. Michael Watson

312 "Good-bye" (Tosti) sung by a tenor. No spoken announcement.

357 "Dry those tears" sung by a soprano. Artist's name not mentioned

We should be grateful if anyone having Axton, Markona, Konolo or S.L.S. cylinders would send the details to your Editor in the hope that we may compile a listing through these pages. You may send details anonymously if you wish. Please state colour and type of cylinder, details of spoken announcement, box, etc.

LETTER

DAVID BISPHAM

Since the extended article which I wrote for this magazine many moons ago I have now obtained Bispham's 2-2682 'Sappische Ode' (1995G) on Red G & T. It is in key D Major and is fine for recording and singing. The balance between voice and piano being well maintained. It is massive singing and phrasing in the grand manner. To get this choice rarity, what did I let go? A red G & T of Bellincioni's Mefistofele and both sides of the deal were happy!

All the best,

Laurie Hervingham Root.

"DIFFERENT 'TAKES' ON BLUE AMBEROLS

Dear Mr. Bayly,

I thought I had two copies of Billy Williams' "My Young Man is not the Chocolate Soldier" (Edison Blue Amberol 23024) and, in a way I have! Collections grow and duplication of titles is inevitable. When this occurs, I select which copy I wish to retain.

I've never thought much of '23024'. The lyric is rather banal. While checking the quality of my copies I noticed the remark, "Is that you singing Lizzie?" I took me by surprise. I just could not recall having heard that on the other cylinder. So I replayed the first cylinder and my suspicion was confirmed. They are not the same.

There are quite a number of differences but I will not bore you with them all. Just a couple of comparison may be of interest. On the 'Lizzie' recording, the first two lines sung (unaccompanied) are:-

"My young man's not the chocolate soldier,
He's not the chocolate soldier,"....

while those on the other recording are:-

"My young man's not the chocolate soldier,
Don't forget what I told yer."

On the 'Lizzie' record, Billy Williams invites Mother to start first and then Father and then all the kiddies to sing the chorus once more. Not so on the other record, where Williams remarks as part of the patter (but rather significantly), "How's that sound? Alright? Is that good? Did you hear us play it over again? Bit of a joke isn't it?"

Clearly they are two different takes and what surprises me is that both were published; with Edison Blue Amberols I was unaware that this could or did happen. It would now be very interesting to know in how many other instances this occurred. I hold my own opinion of which 'take' I prefer, but the two together offer an insight into the way Billy Williams worked in the studio. It is as if a mirror had been moved to a slightly different angle.

My own theorising is, of course, too good to be true because the 'Lizzie' record is marked 23024-2 and the other 23024-1. It would be so nice and tidy if the take numbers had been the other way round.

Sincerely,

J. I. Laurie

"K A L L I O P E"

Dear Mr. Bayly,

Your comment on page 366 in issue 34 of 'Talking Machine Review' regarding Kalliope's records might cause some misunderstanding. It might be true that such records were issued in Britain for a few years from c.1906, but in the rest of Europe the life span of the Kalliope label is much longer. I have seen Kalliopes up to 1930 with many different labels.

Sincerely,

Mats Elfström

(Editor replies= Yes, I obviously was misleading! I was referring solely to the ORIGINAL Kalliope records, which were released by the original Kalliope Musical Box company, and did survive for a few years only. The label (or should I say trade mark) passed into other hands later.)

**RESTORING THE 'BLUED FINISH' TO PHONOGRAPH AND
GRAMOPHONE PARTS.**

To an engineer the term 'blued' means that when steel is tempered an oxide film appears on the surface of the metal. As the steel is heated to around 230°C . the colour of the oxide film becomes a pale straw, then at 250°C . brown, at 270°C . purple and finally at 300°C the colour changes to blue. When steel has been heated to the required tempering temperature, it is then sometimes immersed into oil, leaving a rich blue finish on the metal. This method works twofold in that the surface of the metal is protected for a period of time against corrosion, and the 'blued' finish enhances the beauty of the component. It is for the latter reason that manufacturers treat many steels, other than tempered items, as a cheaper alternative to plating.

The exposed metal parts on phonographs and gramophones are usually nickel plated, nevertheless even on the more expensive models 'blued' steel parts will be found. These vary from model to model, but common examples are; winding crank, speed indicator, cabinet fittings, case clips and screws, carrying handle and spring washer on mandrel gate, etc.

As already mentioned the 'blued' finish protects against corrosion, but this is only temporary. It can only be expected that on a machine 50 - 60 years old rust will have set in, even under normal conditions. Therefore to collectors wishing to restore the 'blued' finish to any part of their machines, may I offer the following advice, paying particular heed to the next paragraph.

Firstly, I advise against any form of heat treatment, as in the hands of the inexperienced this action can be disastrous. Applying heat to such parts made of spring steel will cause the steel to lose its temper and elasticity, thus rendering its function useless - also, overheating will burn through or possibly melt the metal, and it could be a part difficult to replace.

The method I recommend involves the use of a chemical gun blue requiring no form of heating. It produces a similar effect to heat treatment and with care is much more simple to use. For collectors in British Isles the name of the product is 'Comet Super Blue' produced by Parker-Hale Ltd. and is obtainable from most gunsmiths in bottles of two fluid ounces.

CAUTION This chemical is labelled POISON and is. So it should be kept out of reach from children or people of poor eyesight. Should the chemical come into contact with the skin, the affected area should be flushed with water. It is advisable to use protective household gloves.

The method of application is:-

- 1) The surface to be 'blued' must be absolutely free from gease, which can be best achieved by using a de-greasing agent such as carbon tetrochloride.
- 2) All rust and pit marks must be completely removed with the aid of soft emery cloth or wire wool.
- 3) Instructions 1 and 2 must be carried out thoroughly otherwise a negative result will be obtained.
- 4) Apply solution with a cotton swab or soft cloth working on a small area at a time until the desired effect is obtained.

5) Finally, flush the component with water and dry.

I hope these notes will be useful to those, who like myself, wish to restore their machines down to every fine detail. I am indebted to Mr. E. Smart of Birmingham University who explained to me the meaning of 'blued steel')

HELPFUL HINTS

John Want

CLEANING THE SPRINGS OF OLD H.M.V. MOTORS

When restoring an H.M.V. gramophone of the 1920's and 1930's it is almost certain that the springs must be removed from their barrels and dried graphite grease removed. This dry grease is the usual cause of bumping as the motor unwinds: itself a cause of spring breakage.

The technique for removing and replacing springs was illustrated in an earlier issue of "Talking Machine Review". The text and illustrations came from an H.M.V. service leaflet and although the operation is not as easy as it looked in the pictures, it is by no means difficult. Removal is easy. Replacement necessitates above all getting the first turn correctly into the barrel: thereafter it is a matter of patience.

The old graphite grease is the real problem. After perhaps half a century the spring can no longer be cleaned with paraffin.

This is what I do:-

- 1) Wearing old clothes, I open the barrel(s) and remove the old spring(s) in the garden. Old graphite grease will be flicked out during this operation and indoors it would spell death to carpets and near death to Marley tiles. It is filthy: wear old clothes.
- 2) Leave the springs for 24 hours in paraffin. It helps to soften the grease.
- 3) I then dry the springs on tissue paper and remove adherent patches of grease with wire wool soaked in paint-stripper or paint brush cleaner. The springs must be treated gently. The grease will come eventually.
- 4) I re-wash them in clean paraffin and dry them thoroughly on tissue paper. I then grease up the springs by running them through a grease-impregnated cloth. Graphite grease is still said to be the best but I have also used ordinary car grease.

The barrels can be cleaned by the same procedure but MAKE SURE THAT NO WIRE WOOL IS LEFT IN THEM.

Oil it

A certain south London sergeant of police bought an Edison 'Standard' phonograph with which he was very well pleased and for a time all went well. However, one evening he came into the shop and said that the machine had struck work. The cylinder mandrel went round all right; the sapphire point on the stylus bar was not broken and it touched the record as usual. We proceeded to examine the reproducer and you can guess I was mightily surprised to find the space between the diaphragm and the reproducer top half full of machine oil. I asked how it got there.

"Oh", said he, "that's all right, I poured it down the horn when it started squeaking. I thought it needed some oil and I didn't see how else to get any in."

I kept a straight face by violent effort, but one or two other customers standing around were convulsed with merriment and soon spread the tale. The poor sergeant was for a long time unmercifully chaffed about it.

(Extracted by Edward Murray Harvey from "Gramophone Adjustments & Repairs" by L.B. S.C.)





11.



12.

*Insist on the
best -
-and buy
John West*

13.

Insist on the Best
And buy **JOHN WEST**
Middle Cut
SALMON

14.



POOR OLD JOE
DURHAM QUARTETTE

15.



16.

THE
MARCHING SONG
OF THE GOOD HEALTH ARMY
TAKEN FROM THE FILM

"SEE HOW THEY WON"

With banners proudly waving high
The Good Health Army marches by,
While with steady "and" and "and"
The family doctor,

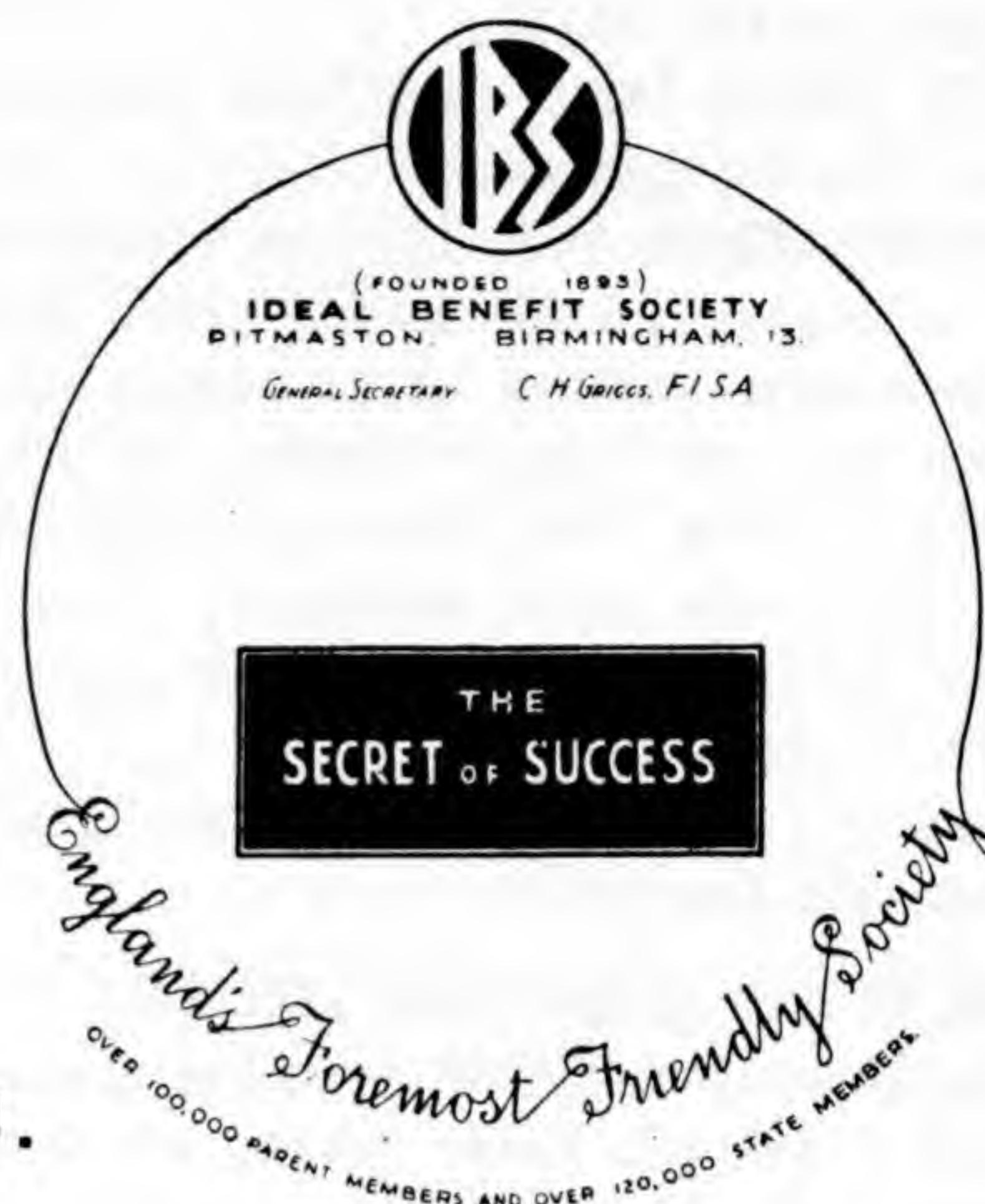
perfectly this army's drilled
In year out, its ranks are filled
With splendid men superbly skilled
The men you'll find at Boots.

You'll find a branch right in your town
A Good Health Centre of renown
So don't let bad health get you down
YOU CAN ALWAYS RELY ON

Boots



17.



18.

The first ten labels illustrated belong to "regular" issues of small records aimed for use upon children's gramophones, whereas the remainder that we show are advertising media. All of the labels have been slightly reduced in order to fit economically on our pages. The first ten illustrations are by the courtesy of EMI Ltd., having been photographed from discs in their by Brian Willison and a list of their holding furnished by Leonard Petts.

FRANY (no.2) is a deep red label with gold lettering and was made in Britain and matrix numbers are in the 80,000 series. PUCK (no.1) is red with gold lettering or green with gold lettering. Matrix numbers are also in the 80,000 series or PR100 series, some records having both series printed on them. One assumes these to have been pressed by the Crystalate group.

HOMOCORD LILIPUT (no.3) with red label and gold letters have a different catalogue number each side all 00800 series. The matrix numbers are 5/6 figures prefixed with A. They were all marked 'Made in Germany'.

BROADCAST JUNIOR (no.4) was manufactured by The Vocalion Gramophone Co. in Britain. The labels are two shades of blue with white. The matrix numbers in the Dutch series (as we show) began A1. There was an English-language series too, with similar label.

KINDERLIEDJES (no.5) label of 'Mother Goose' design was multi-coloured in mauve, blue, green, red. Some records have the same catalogue number each side, others have different, of which no pattern emerges.

ODEONETTE (no.6) has a dark blue label and the record shown is in Dutch. In the EMI Collection is another which is in German having matrix numbers commencing Bm., while the Italian (no.7.) has matrix numbers starting Mm. It's label is orange with dark blue/black lettering.

The PIGMYNETTE (no. 8) has a dark blue label with gold lettering. It was made in Germany and has the BW trade mark of Bing Werke the makers of tin toys and toy gramophones, so one imagines that the record would have been made for that Company by someone else. It has

matrix numbers K112/K116.

DIXI (no.9) has a dark blue label with gold lettering. It also has the Dm matrix series of the Odeonettes.

MIGNON RECORD (no. 10) has a black label with gold lettering. There are 18 of these in the EMI Collection, some having green labels and some others having maroon. Most have D series catalogue numbers while others have H, but having no relationship to label colour. One maroon has the "plain" numbers 107/108 and maroon label, another has 41650/A42 with black label. Those with catalogue numbers D64 to D69 have matrix numbers 41000 series pressed around the label surround. Each side of a record has its own catalogue number, and except as noticed, no other matrix numbers are visible. The 41000 series denotes the discs as "Beka" in origin.

However, owing to business amalgamations, numbers 6, 7, 9, 10 were all released from the "Lindström Empire".

NOW TO THE ADVERTISING RECORDS-

They are all of the DURIAM type being a reddish-brown 'celluloid' on similar coloured thin card which after all these years, since approx. 1935, have a tendency to become convex at the centre. The 'labels' are printed in silver and any reverses are in black.

(no.11) 'Stainless Stephen' the comedian expressed some surprise at being given away with a tin of John West's salmon but went on to give a typical punctuated 'act' of his. (No.12) is the reverse of this 5-inch disc and no.13 shows the writing on the little packet it was in. Stamped into the 'surround' is E 14

The Record Tobacco Co. record is of 4-inch diameter is the Durium Quartette singing in a pleasant manner "Poor Old Joe". Stamped into the 'surround' is (C36) E-5218 3
The reverse of this record is plain card. (no. 14)

No. 15 and 16 are the front and back of a 4-inch disc containing the soundtrack of a cartoon film being shown at the time at the cinemas in which medicaments available from Boots the Chemists kept the family free from contamination!!

The Secret Of Success (no. 17 and 18) would result if one joined the Ideal Benefit Society which provided mutual benefits during ill health and means of saving. This is of 5-inch diameter and is spoken by a man with high-pitched voice, a little tensed and unaccustomed to making gramophone records although well-acquainted with his line of salesmanship. It has SD 102 in the surround.

At the centre of each record in raised letters is the legend Dubrico Sound Distributors Ltd. London England. and the patent number for the process as belonging in Britain to Durium. In our illustrations the 'labels' are actual size while the reverses and packet have been slightly reduced.

The Boots record was sent in by John Bird and the others by Richard Scott.

* * * * *

GREAT WORKING of STEAM ENGINES, STOURPAINE BUSHES, BLANDFORD, Dorset. 19 - 20 - 21 September, 1975. From 11 a.m. daily, on 500 acre site. All the tackle plus Steam at the Fair. (Editor says= If you love steam engines, etc., fairs, fair-ground organs, this event is NOT to be missed.)

SMETANA ON /3000 RECORDS by JOHN R. BENNETT

Published by Oakwood Press price £8.75. Available from us. Excellently printed on high quality paper 466 pp.

This excellent book should be called an encyclopedia of the recordings of Smetana's music. It has been very painstakingly compiled. Naturally there is a brief account of the composer's life and the historical placing of the compositions. Minute details are left to more appropriate other books.

There is a chapter for each of the categories of the composer's music, e.g. opera (including their plots), opera fantasies, choral compositions, symphonic poems, orchestral works, chamber music, piano, etc. In the large percentage of them we are given the musical theme(s) or arie and in all of them we are given the relevant record numbers.

Another important section is titled "Singers' recordings" in which every singer who has recorded something of Smetana's is listed alphabetically with the number of the record(s). Some of these are very obscure artists whose records are equally obscure. A large proportion of the names are accompanied by a biographical note. We wonder what criterion was used for the inclusion or not of the notes. On the very first page we see Peter Anders 1908 - 1954, but no notes. A little later on Hermann Jadowker, no notes. While admitting that these two are not obscure singers, there is always the beginner to collecting who wishes to learn, and study Smetana's work through records who would perhaps like to be acquainted with the experience and authority of the singer while listening to his interpretation. But this is limited criticism against the wealth of material given in this section.

Another section is "Instrumental & Choral Recordings" listing the artists and orchestras of that category with record numbers, but no notes on performers, conductors or orchestras. Neither of these sections gives the name of the work performed, just the catalogue numbers, so it is necessary to use the registers.

The "Registers" list singers, instrumentalists and orchestras. Under each is a reference is given to the number which the author has allocated to each aria or work, thus giving a cross-reference. If we take Jadowker as an example, under his name is "Bartered Bride 15. 16." Turning to that opera we find that 15 is the duet "Znam jednu divku" under which is listed the Jadowker/Knüpfer record.

In the chapter "Record Names and Labels" mention is made of the makes of records upon which Smetana's music has appeared, including some rarely seen outside 'mainland' Europe giving us colours of the labels. A couple of misleading points occur in this but I will deal with them after the review proper. This chapter deals basically with relating the records to their influence on Czechoslovakia.

Another chapter is headed "A new Industry Emerges" which is a potted history of the gramophone record industry in Europe a large portion of which we recognise as being culled from the two "histories" published in Germany of the Carl Lindström organisation (themselves containing factual errors & raised protests at the time). In the acknowledgements, the absence of names of any other relevant German newspapers, journals, patent journals, etc. tends to confirm this. We really do not understand why a history of the European record industry comes into a work on Smetana. By the same token, why did not a history of the USA recording history come into the Discography of Charles Ives compositions?

This particular chapter jumps about a bit timewise and begins extraordinarily by saying that the Polyphon Company was the first German gramophone company of any significance. This is at least misleading. The theory is advanced by the author because it had been established in 1895 although making musical boxes and no gramophones until 1905. If one uses that claim, what about Biedermann und Czarnikow whose business was founded in the 1880's and was producing gramophones, phonographs and records before 1905? The author says.... "No book which deals with gramophone records would be complete without mentioning Lindström and his Empire...." Imagine that taken to its logical conclusion. Somehow perhaps writers are already taking note of it for I have received six requests from budding writers to help them with summaries or details on the history of records and recordings for their forthcoming books. All have been disappointed and only those with the manners to include a stamped envelope have received a reply. Back to the book under review we feel that recording history should have been confined to Czechoslovakia and Smetana. Among the leapfrogging in this chapter are some very important "new" facts about Czechoslovakian records and recording as opposed to just "new" because they have not been published in English before.

That chapter apart, this book is THE DEFINITIVE work on recordings of Smetana's works and as such cannot be surpassed, only brought up to date as new recordings are made.

Published by Gold Star Publishing Company, 90. Cricket Avenue, Ardmore, Pennsylvania 19003, U.S.A. Price \$10.26 (additional postage outside U.S.A.)

It is amazing that Eldridge Johnson has not been the subject of many biographies due to his important role in the world of recording. It has been left to his son to write this appreciation, under review, rather late in his own life, now so many years since the vital occurrence when Emil Berliner and his associates first approached Eldridge Johnson to make a spring driven motor to drive the gramophone. Until that date Johnson was just scraping a living as a "small engineer" having been chiefly involved with a bookbinders' stitching machine of which we show a picture opposite. Upon the back of the picture is a pencilled inscription stating it to be Johnson's first machine.

For we enthusiasts today, those early pioneering days occupy our minds most avidly as we try to piece together once and for all what really did happen. Unfortunately the Author has had to rely on papers left to him by his father and Alfred Clark, and it is obvious from the sketchy treatment of the period, the information left was also limited. Various things that were queries to me before reading the book are queries still. While there is little need to bring in much about Emil Berliner in a treatise of Eldridge Johnson, the author seems to fall into the same 'trap' as many other Americans in not realising that the first results of Berliner's work came to full fruition in Europe for several years prior to 1895 (when many Americans consider his start) where his handcranked machines and records had been on wide sale. The records were well recorded solo items and play well today on modern equipment. It is quite understandable that his products should have been on sale in his native land first rather than his adopted one. Berliner's European career began shortly after his British and German patents of 1887/8 and was well established before his American patent of 1895.

I think that tying Eldridge Johnson's name in the title to the His Master's Voice trade mark which is in diminishing use these days is to do him an injustice. Surely he should be remembered for his skill and perception in mechanics coupled with his shrewdness in business for this is what enabled him to take Emil Berliner's invention, add a spring motor to it that made it a real competition to the cylinder machines and guide it through the silly days of delaying litigation and counter-litigation with refinements such as wax matrices, better soundbox, tonearm, etc. when the unfortunate Berliner was debarred by costly litigation. Then Johnson called the famous meeting at which patents were 'pooled' and so freed the infant industry.

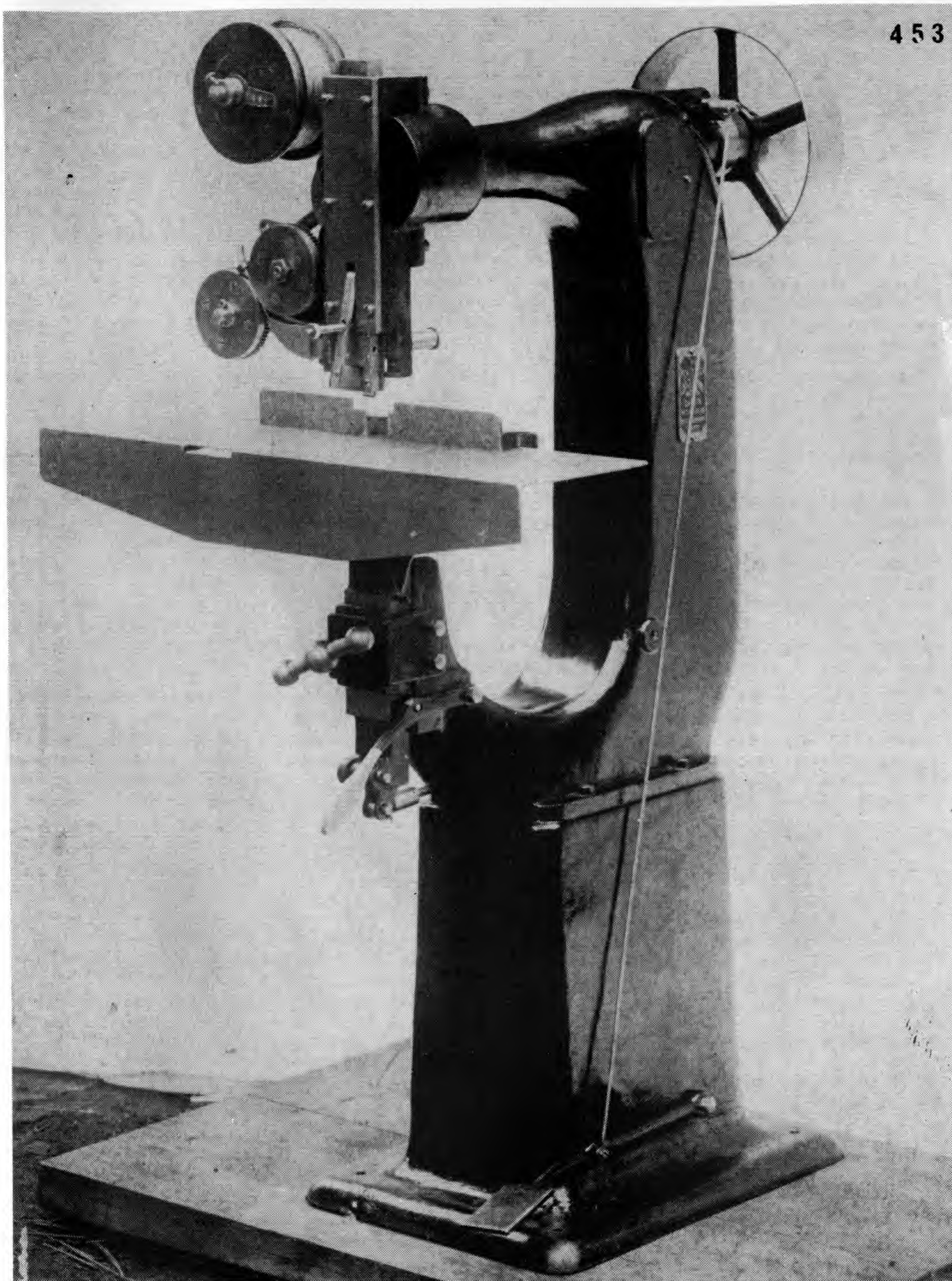
Thus I was glad to receive a biography about an under-acknowledged man. When it leaves the early days behind and your reviewer stops finding fault(!) many new facets of the subject come to life. Johnson's generosity and philanthropy, his practical assistance to the Smithsonian Institute by loaning his yacht for 'Oceanography', etc. etc. From about the age of fifty Eldridge Johnson suffered from bouts of melancholia, for which medical prescription is difficult. Was it because he was now a man isolated by his own wealth while his natural bent was to be a mechanic enjoying doing things with his own hands? This contrasts with Edison who had maintained a laboratory and workshop right to the end where he could at least "potter about".

We liked the arrangement that all the deaths in the family were reported in the first chapter leaving the rest of the book clear for the happier LIFE story. While my criticisms and fault finding will occupy perhaps too much space, you should purchase the book to learn more about Johnson the Man who is an important figure in our hobby. I only wish that the book had been much longer and more detailed.

Now I will be conceited to point out misleading or incorrect facts...

The establishment of Zonophone, a genuine threat to the "Gramophone Group" at the time is very sketchily and misleadingly treated. Their products are dismissed as inferior, which is far from the truth as anyone having them will testify. They had wax matrices before the "Gramophone Group". Their machines were equal. But do not take my word alone. If they were inferior, why did the "Gramophone Group" go right on selling and producing the identical Zonophone machines for several years after purchasing Zonophone? Why did they go right on pressing records from Zonophone masters, certainly up to August 1907? Why were the services of Zonophone recording engineers retained to make "Gramophone Group" records if their work was inferior? Also, at this period, the author makes no mention of Johnson's involvement with companies like Globe, Climax, Vitaphone and their products. No mention is made of his possible split from Berliner to join Seaman.

I feel that the choice of the name Victor still is not fully explained. I still think that it arose because Eldridge Johnson was literally THE VICTOR out of the mess of litigation restricting the others. Even Edison was restricted for a period, leaving Johnson as the sole person in America able to continue (keeping



in mind that we are blessed with hindsight).

The reporting of the foundation of the foundation of the Gramophone Company in Britain and Germany is faulty. Berliner's visits to Europe at this period are not mentioned, nor that he had a Johnson-spring Gramophone at the important Leipzig Trade Fair before those Companies were started. Some of the remarks about the painting of the His Master's Voice picture and its price are just inaccurate. Equally wrong is the assumption derived by the author from Belford Royal's remark to Johnson in a letter dated December, 1901, saying, "We have about completed the factory". The author goes on, "We presume that the factory itself was at Hayes. All we have is the address of the office, which was 31. Maiden Lane, London, England." How could this can be written by someone so intimately involved with the Victor Company? The corner stone of the foundations for the factory at Hayes was not laid by Madame Nellie Melba until 13th. May, 1907 and it was not completed until 1908. Prior to this all European Gramophone records were made at Joseph Berliner's factories in Knie Strasse and (from 1903) in Celler Strasse, Hannover, Germany. Even if Mr. Royal was referring to a place for making the actual Gramophone machines it was not Hayes. Until the first sod was cut, the site was an unoccupied grass field.

Alfred Clark had worked with Johnson in U.S.A. and while still a young man was appointed Manager of the Gramophone Company's branch in Paris . . . and its "territory" also included Spain and Portugal . . . so was an enviable position for a young man. William Barry Owen (whose name, like Fred Gaisberg's, achieves two spellings in the book) was Managing Director of the whole European business from his office in London, with Theodore Birnbaum (name also wrongly spelt) as his Deputy in Berliner. When Owen resigned, it seems perfectly normal to me that his Deputy should follow him. Our author disagrees, thinking that the aspiring friend of Mr. Johnson, Alfred Clark, should have had the post. A fair opinion. But we do object to Mr. Birnbaum being called "a German trouble - maker". Perhaps news did not reach America of all the energetic work that Birnbaum had done to further and greatly improve the Company's fortunes in the vast area he controlled from Berlin, ie all the Russian, Austro-Hungarian and Turkish Empires as they were prior to the map being carved up following the 1914-18 war. To him also fell the lot of bringing the Zonophone business and its agencies "into the fold" after its purchase by the Gramophone Company. We can appreciate that Mr. Clark felt a little piqued and that in his "despatches home" may not have always mentioned Mr. Birnbaum's good points. But, we hasten to agree with the author that Mr. Clark was mentally on a par with Mr. Johnson and Mr. Trevor Williams as was fully borne out when he later became head of the Gramophone Company.

I take issue with the author that in certain places we read of the "Berliner Crowd" who deserve better English; "someone called Gibson" could have been mentioned properly; the purchase of Zonophone by the Gramophone Company and subsequent events could have been accurately written up; EMI Ltd could have been properly initialled and called Electrical & Musical Industries Ltd; Yugoslavia was not a Communist Government in 1933 - it had King Alexander who was assassinated in Marseilles in that year, etc. etc. Even though "His Master's Voice" may have been first used on record labels by Mr. Johnson, he was not the first to realise its commercial potential. Why did the Gramophone Company buy it and soon set to work having postcard copies of it printed and distributed all over the place? Why was Emil Berliner the first to register it as a Trade Mark exactly 75 years ago as I type this on 10th. July, 1975?! Johnson's use was after both of these events.

ROLL BACK THE YEARS by EDWARD B. MOOGK

A History of Canadian Recorded Sound and its Legacy (Genesis to 1930)
Published by The National Library of Canada, 395 Wellington Street, Ottawa K1A.
(Available to Canadians at Information Canada bookstores) Price \$Can.12.75
444 pages 11x8½ inches. (Outside Canada, \$Can.15.30)

The last mentioned, but by no means the least in stature, this big book breaks entirely new ground and is written by the Head of the Recorded Sound Section of the National Library of Canada. For 25 years under the name of Ed. Manning he had a regular programme of 78rpm records on Canadian Radio titled "Roll Back the Years" aptly chosen for this book too.

Starting with the discoveries of Scott and Cros and the inventions of Edison and Berliner, the Bells and Tainter, the scene is set for Emil Berliner's move to 367-71 Acqueduct Street, Montreal, Canada, where the first records were pressed in January, 1900, looking like the 7-inch discs of Berliner-affiliates in U.S.A. and Europe. 10-inch and 12-inch appeared at similar dates to Europe. By 1904 the Company was Incorporated becoming also pressers and distributors of recordings of the Victor Co. and its affiliates throughout the world.

From then on there was fierce competition between Edison, Columbia and Berliner, the latter Company coming

under the direction of his sons.

From then on Mr. Moogk accurately traces developments of all cylinder activities by decades until 1930. The book is replete with pictures, most of which are new to me, of artists, recording studio scenes, dealers' delivery vans, "machines", advertisements.

By making more recordings in Canada, Herbert Berliner reduced the dependence on payments to USA Victor. He also opened his own Compo Company to press the records of/ for others removing the need to pay Canadian import duties. Dealers as well as record and machine manufacturers are mentioned and the book includes a facsimile reproduction of 36 pages of the 1905 catalogue of R.S. Williams Co., the Toronto dealers, showing Edison goods, depicting phonographs, accessories, horns, etc.

The "Alphabetical Listing" gives brief biographies of Canadian-born artists or those settling in that country, having pictures of many of them. I was surprised to learn that May Irwin and Marie Dressler were Canadian-born and that others whom I had assumed to be American because I have Edison cylinders of them are really Canadian. This listing includes cylinders.

A further 111 pages give an alphabetical discography of the recordings of Canadian artists followed by a similar listing of Canadian composers' and lyricists' recordings which in this case includes player-piano rolls and their recordings of their works by others. In all sections every type of music is included.

The final discographical section lists Canadian-made 78rpm discs to 1930 irrespective of the origin of artists recorded upon them. Some of the very first Berliner series have 'blanks' but that is understandable and excusable.

Appendices include papers and interviews in Canada by Emil and Herbert Berliner, Louis Sterling and H.G. Stanton of R.S. Williams & Co. Then there are some poems about the phonograph and gramophone. The endpapers of the book take the form of 30 coloured record label illustrations. Surprise, surprise, attached to a fly-leaf is an envelope containing a 7-inch 33 $\frac{1}{3}$ rpm disc of extracts from recordings of 1901 - 1927; plus, best of all historically, Baron Stanley's Edison cylinder recording of 11th. Sept., 1888, the oldest surviving recording in the world. All have been very well re-recorded.

I have nothing but praise for this excellent book in every way, its authorship, fine production, layout and printing. A book you will be proud to see on your bookshelf.

* * * * *

ACKNOWLEDGEMENT. One of the poems included by Mr. Moogk is "The Gramophone at Fond-du-Lac" which we printed in our pages many issues back. At that time we knew only that a reader had found it in typewritten form on an old piece of paper and enquiries among gramophone collectors failed to identify it. We can now say that it was written by the famous Robert W. Service and published in "Rhymes of a Rolling Stone" by William Briggs of Toronto in 1912, the current publishers being McGraw-Hill Ryerson Ltd. When that particular issue of TMR-I is reprinted the correct acknowledgement will be included in the appropriate place.

* * * * *

TWO HISTORICAL POINTS..... arising in Mr. Bennett's book on Smetana. He says, "Zonophone entered the field with black etched labels in 1900 which were superseded by printed labels, mostly dark green in colour (1901)....." So far as I know the only etched labels on Zonophones were of American origin although on sale in Europe to special order. The European recordings and issues had black labels with gold lettering right from the very beginning, excepting for one week in 1902 when some 10-inch records were released with the information etched in. While black labels continued light blue, dark blue and orange labels were later also introduced. The dark green labels were not introduced until after the Gramophone Company purchased Zonophone. But some items recorded before that date by Zonophone and retained in the catalogue by the new owners were transferred to their new dark green label. Thus it is possible to find "earlier" items on the later labels. Perhaps we have already said this in these pages! Reference is made to Favorite, mainly black labels with some pink introduced about 1905. Does this mean the pink labels with the picture of the horse at the top (i.e. The Favourite)? Or a pink label like the black in design?

Another item comes which is just plain wrong..... "So in 1910 Lindström bought out Beka Record A.G. (originally Fritz Puppel G.m.b.h.)" . . . No sir, not so.... Fritz Puppel's and the Beka were two quite separate firms. Fritz Puppel had specialised in cheap gramophones and, for what he was most famous, "PUCK TYPE" phonographs. Heinrich Bumb and Max König had a business selling machines and picture-postcards upon which recordings were pressed, and then, in 1904 launched a record company using the pronounced names on their initials (B.K.) to give it the name Beka. From then on they specialised in discs rather than machines. Their curious trade mark was a flamingo looking backwards at a gramophone. Like Fred Gaisberg they went touring the Middle East, India, Asia and as far as Hawaii humping their gear, recording as they

went, the results appearing on Beka records. The story of it makes fascinating reading. (We have thought of 'serialising' it in these pages!) The two Companies continued on their separate ways until July/August 1910 when Beka and Puppel AMALGAMATED OF THEIR OWN VOLITION. It was reported in the contemporary press early August 1910. Then, after that they were taken over by Lindström who had anxiously been seeking an opportunity to get into disc business having until that time produced only machines. One often encounters machines of the Lindström Group of this period using tonearms bearing the Beka flamingo. It is very tiny - only about $\frac{1}{4}$ inch tall, looking at first glance like a bad scratch, but an eyeglass reveals all! Presumably economy caused the utilisation of Beka parts still lying around.

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F O R S A L E

F O R S A L E

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